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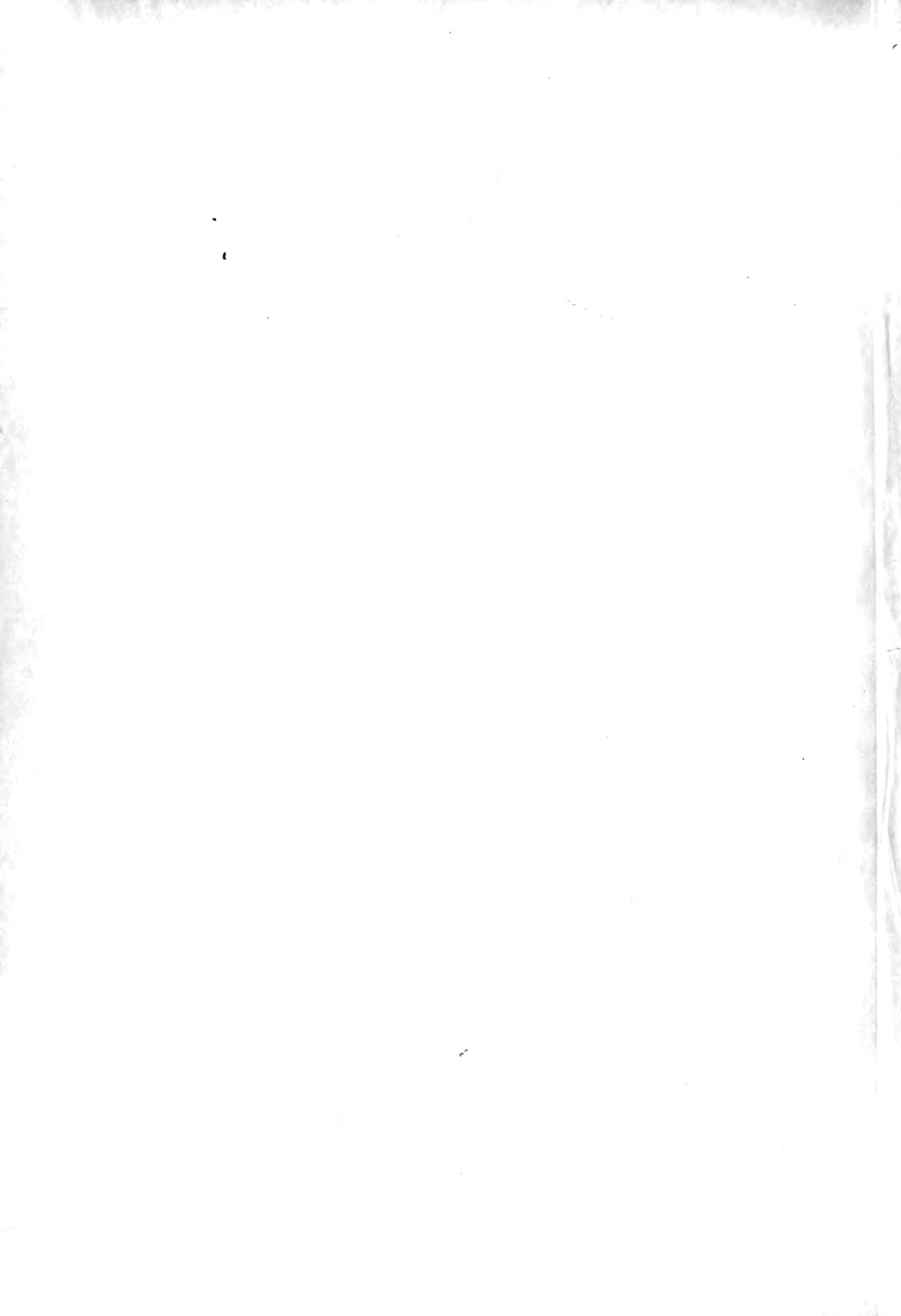
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# PACIFIC COAST Musical Review

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## LAMBARDI PACIFIC COAST OPERA COMPANY CREATES ENTHUSIASM

By ALFRED METZGER

Since writing our first impressions of the Lambardi Pacific Coast Grand Opera Company at the Cort Theatre in last week's issue of the paper we have become better acquainted with the personnel of the company, and are now surer than ever that those in charge of the company have succeeded in selecting an organization of artists of which they will have very proud. The repertoire of operas presented during last week was one with which every San Francisco opera goer is already so well familiar that it would be futile on our part to go into any details so late as two weeks after the opening of the season. Suffice it to say that the repertoire as published in last Saturday's Musical Review was exceedingly satisfactorily performed. We shall now confine ourselves first to the enumeration of all the artists of merit in the company—their artistic advantages and their little faults if they have any, and then we shall devote the rest of the space to a concise review of the new opera "Conchita," which received its American debut last Saturday evening, and in this review we shall give an accurate impression of the work such as was possible from one hearing. In the enumeration of the artists of merit, we shall begin with the prima donnas. We had occasion to speak of Matini who appeared in the opening performance of La Boheme, and whom we have heard since in the same opera and also in Mimi Butterfly. It will be remembered that we were rather severe with Matini on that occasion, but we qualified our judgment by the fact that an opening performance usually reveals certain nervous traits which subsequent performance quite often eliminate. This was the case with Matini. A second hearing improved our impression of that artist considerably, although the faults we pointed out last week were still there, only in a much lesser degree. In any event Matini turned out to be a very useful and a very efficient lyric soprano of the Italian school. Her voice is well developed in the high, middle and low register. It is an exceptionally sonorous voice and is used with the discrimination, Matini being a very skillful actress as well as singer. There still remains a vibrato, a slight break in the passing from the high to the middle register and an occasional deviation from the pitch; but taking this artist altogether she represents a very satisfactory member in a cast.

We have since heard Arnanini again and our impression of his fine artistry has been strengthened. We consider him the foremost artist among the tenors, and in saying this we are speaking from a serious musical point of view. He is a lyric tenor of the most approved type. His voice is pleasing and well placed. He uses it with consummate intelligence and meets all the requirements of an operatic singer who SINGS and not one who SHOUTS. His phrasing and coloring is particularly delightful. The colorature soprano of the company is also a very efficient artist. It is to be regretted that Pereira has really been indisposed ever since she made her first appearance. For this reason she could not be judged according to her real merit. We are taking our impression of her from witnessing the first production of Lucia. We then became immediately impressed with her even, smooth voice, and her brilliant execution of the most difficult colorature passages. Indeed Pereira's colorature singing is masterly in every way. She sings the most difficult passages with an assuring ease, and occasionally she makes these passages even more difficult than they really are in the score. It is a sincere delight to watch Pereira sing, and we are sure that as soon as she has overcome a cold, no doubt contracted from the change of climate, we will have an opportunity to genuinely admire a real colorature soprano of superior artistry. Finally we have heard what the management announces as the star of the company. We refer to Tarquini Tarquini, the dramatic soprano of the company. Notwithstanding the fact that Conchita is supposed to be the strongest vehicle for this artist, we believe that her appearance as Carmen would make a greater impression upon her audiences. While in the role of Conchita this delightful artist has ample opportunity to display her intense dramatic temperament and the beauty of her voice, she can not show any real sense of musicianly intelligence, for her vocal part is principally declamatory and must be included in the histrionic phase of her art rather than in the purely lyric part. We are sure that Tarquini would make her greatest "hit" with a San Francisco audience as Carmen, and we want to call the attention of our readers to this opera with Tarquini as the heroine. It would surely be one of the most memorable performances of Carmen we have witnessed, and the most memorable since Calve and de Lysen delighted us with this role. The management would make a serious mistake not to present Carmen with Tarquini.

Our old friend Agostini is back with us. Whenever we hear La Boheme we think of Agostini. He was the tenor who sang it several years ago with the Del Conte Opera Company at the California Theatre. He also sang the tenor role in Tosca when it was first presented in this city at the Tivoli Opera House. Agostini's voice is as rich and sonorous as ever. He still uses it rather forcefully neglecting the bel canto school entirely and fondling his high notes altogether a little too much. Nevertheless he is a valuable addition to any company and his Rudolpho in La Boheme last week was heartily applauded by large audiences. Pineschi, the baritone has had further opportunities to display his fine artistry and pleasing voice, while Martino the exquisite basso has not had much chance so far to reveal his consummate art. Giorgi, the light tenor of the company, sang in Lucia and, while possessing a very agreeable voice of rather small volume, he so far did not accomplish anything particularly striking, but he will have future opportunities to show himself to better advantage. To recapitulate we have in this company three exceedingly efficient prima donnas, namely, Tarquini, dramatic soprano, Pereira, colorature soprano, and Matini, lyric soprano. Strange to say there is no contralto or dramatic tenor in the company. There are two tenors of whom one is a consummate artist, namely, Arnanini. There is an excellent baritone and a basso of the very finest artistic character. Six artists of fine merit may

tory in every way an opera must respond to the sincerest demands of both these arts. The orchestra must have an opportunity to reveal itself at its best, and the singer must have a chance to display his or her vocal art at its highest. Music being well known as the language of emotions it must tell a consecutive story and must contain MELODY. We want to emphasize this last contention. We do not consider any composition worth the paper it is printed on, unless it contains MELODY in one way or another. It is MELODY that gives music its beauty. It is MELODY that really represents EMOTION. Anything outside of melody, anything realistic or dramatic represents PASSION—and neither emotion nor sentiment. This is one of the inexorable laws of music. This law was good enough for masters like Beethoven, Mozart, Weber, Wagner, Liszt, Schumann, Schubert, Brahms, Verdi, Rossini, Bellini, Mascagni, Puccini, Leoncavallo, Massenet, Saint-Saens and other masters, and this law ought to be good enough for us. We hear some talk about progressivism in music. There is no progressivism in music, but there is a decided spirit of retrogression in music at the present day. Any fad is hailed with enthusiasm. Any degeneration in harmony treatment is applauded. Any descent to passion and everything that is ugly in life is hailed with acclamation. We have no use for such music, and if to admire the laws of the old masters, the laws of harmony and melody—the laws of vocal beauty and orchestral balance—if this is to be reactionary or to be something to be pitied and deplored then, we shall remain reactionary for the rest of our life, and we do not give a tinker's imprecation what anyone may think of us for it. And now we feel better.

Now then we have shown what we require of an operatic composer of today, if he has a right to be acclaimed as a new prophet on the musical horizon. We have seen this young man, Zandonai, who is undoubtedly a genius in his way, so extravagantly praised in advance notices and in newspapers of this city that we have a right to show whether or not these extravaganzas were justified. We have also a right to point out our views, PROVIDED we give our reasons for our opinion, and provided we point out the whys and wherefores of our impression. We will consider the orchestral part first. We have read in one or two of the newspapers that this Conchita opera must be heard several times before one can really appreciate it. This depends altogether on how much music one has studied, and how apt one is in the dissertation of theory. If one knows how to listen to an orchestra and how to follow the progress and development of a composition then it is not necessary to hear this opera Conchita more than once to appreciate its advantages and its defects. If one does not know how to listen to an orchestra and how to follow theoretical treatment, then it is necessary to hear it more than once, and there are some people who could listen to it a million times, and still know nothing about it at all. An opera is always easier to grasp at a first hearing than a symphony, and this opera Conchita has nothing in it that would prevent one, who knows something about composition and orchestration, to grasp its merit from the very first. The only thing that can be said absolutely in its praise, without qualification, is the marvelous skill which the young composer has displayed in the orchestration. When it comes to the climaxes he introduces a passion and a thrilling finale that concentrates your every nerve and makes you grip the arm rests on your chair in the sheer suspense of the musical catastrophe. But apart from this truly wonderful skill in orchestration, and this matchless force in attaining a climax, we have found nothing in this opera to justify the raptures of exultations that we have read in the news papers. It is true that subsequent works will possibly show this genius in a far more advantageous light, but Conchita will never be the work by which Zandonai will be judged by future generations. This young maestro will have to write other works before he can be placed in the galaxy of masters of modern operatic composition.

By putting the orchestra above the vocal part of the opera Zandonai confesses his faith in the modern operatic school. By adhering to richness of orchestration and sonority of climaxes he places himself in the class of writers of music dramas. But by choosing a subject rather crudely human and only appealing to the passions he misses that sublimity of idealism which usually should characterize a genuine music drama, witness Wagner's symbolism for instance. In working out his musical ideas Zandonai does not adhere to continuity of thematic treatment. That is to say he does not permit one idea to come to a close before taking up another idea. He permits his musical ideas to be chopped up and constantly changed while the theme of the story,

(Continued on Page 2.)



KARL GRIENERAUER

Well Known Cello Virtuoso Who Will Appear at Scottish  
Rite Auditorium Tomorrow (Sunday) Afternoon

will be counted among the personnel of the Lambardi Pacific Coast Opera Company. The orchestra is also excellent, and the musical director a master of the baton. The stage management might stand a little improvement, but it is not well to be too particular. As it is we believe two dollars not too much money for these operatic productions. Indeed some of the performances are worth considerably more than the price of admission.

And now we come to Conchita, the opera by the youthful Riccardo Zandonai, pupil of Mascagni. Whenever we publish a detailed musical criticism of a theoretical or analytical character we hope that our readers do not mistake our sincerity of going into details for fault finding or hyper-criticism. We feel our responsibility in writing for musical people only, that is to say for people who know as much, if not more, about music as we do ourselves, and consequently can not be fooled by literary generalities. We want the confidence of these people, and we can only retain such confidence by telling the truth, and by proving to our readers that we know what we are writing about. From this point of view we shall proceed to discuss the new opera Conchita. As we have stated before opera consists of two principal phases, that is to say the vocal part and the orchestral part. In order to be absolutely satisfac-



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## THE MUSICAL REVIEW'S TWELFTH BIRTHDAY.

With this issue The Pacific Coast Musical Review enters its twelfth year of consecutive publication. It is gratifying to us to be able to say that in these eleven years of continuous successful publication, we have never once missed an issue, notwithstanding the disaster in 1906, when we went to Los Angeles to issue the paper for seven months. During these eleven years we have constantly and persistently worked in the interests of the efficient local musicians, and against the interests of frauds and charlatans. We are proud of the friends as well as the enemies we have made, and we are willing to be judged by either. The importance of the paper is manifested by the numerous anonymous letters we receive, some of them being written on the typewriter of the Secretary of the Musicians' Mutual Protective Association. These anonymous letters we will discuss fully in the holiday number, as they speak well, for the character of the person who writes them. We have also received an interesting letter from Oscar Hammerstein in answer to a recent editorial of ours entitled "Oscar Hammerstein's Generosity." We shall be glad to publish this letter in the next issue of this paper. On this, the twelfth birthday of this paper, we can only say that we shall continue to publish this paper in the same just and fearless manner which has made it so many friends, and several enemies, during its eleven years of existence.

## THE MABEL RIEGELMAN CONCERT.

By ALFRED METZGER.

There was a large audience assembled at the Colonial Ball Room of the St. Francis Hotel on Wednesday evening September 25th when Mabel Riegelman, the distinguished operatic soprano, opened the concert part of the current musical season. The program was very skillfully selected and contained quite a number of songs by American composers among them a pretty little ballad entitled "Rose-time" by Henry Hadley and a very dainty conception entitled "Phyllis the Fair Shepherdess" by Frederick Maurer, Jr. Miss Riegelman was in excellent mood on that evening. Her voice was full and round and was perfectly adapted to the dramatic as well as to the lyric compositions on the program. It is a very remarkable voice that thrills you at the necessary moments and that is true and musical throughout the rendition of the program. Miss Riegelman also has acquired considerable knowledge in the interpretation of Lieder, possessing now certain individual ideas that are well worth listening to. She showed this adaptability for concert singing especially in the Beethoven and Schubert songs into which she introduced that deliberation of phrasing and that emphasis of the beauty of the words without which these old German vocal classics are absolutely worthless. Miss Riegelman shows in these interpretations that she is acquainted with great artists has not been in vain, but that she has gained a great deal of artistic poise and intellectuality which only adequate associations and actual practice can secure. She has become a serious artist who will always progress and improve and never stand still. Miss Riegelman's operatic superiority was demonstrated in her graphically interpreted aria from the Secret of Spanish Dwellings which revealed splendid spirit and impressive dramatic intensity. Throughout the program Miss Riegelman proved that she is a consummate artist and that music lovers in attendance had every reason to feel gratified with their California artist as well as with their own judgment in not missing such an opportunity to admire one who is worthy of commendation.

Frederick Maurer, Jr., was the accompanist, and, as usual, met all the requirements of adequate accompaniment. He understands that the accompanist, while not permit himself to be altogether overshadowed. He must create for the soloist a background that should serve to enhance the solo work. Mr. Maurer understands so well how to adjust the delicacy of tone coloring to the harmony of the musical setting that his accompaniments always form a certain dependable support for the soloist. Anyone who grasps these important factors in the art of musical interpretation necessarily represents an important factor at any concert. The complete program which was of more than passing interest was as follows:

Aria from "Fidelio" (Beethoven), Ständchen, Mondnacht, Rastlose Liebe, (Schubert); Aria from "Quarreling Lovers" (A. Parelli), Als die alte Mutter (Dvorak), Wiegeliel (Humperdink), Tarentelle (Bizet), Rose-time (Henry Hadley), The New Moon (Cyril Scott), The Nightingale (Ward Stevens), Aria from "Secret of Spanish Dwellings" (Wolf Ferrari). By special permission of Andrews Dippel, Irish Folk Song (Arthur Foote), Phyllis the Fair Shepherdess (Frederick Maurer, Jr.), Ecstasy (Walter Morse Rummell), Aria from "Pagliacci" (R. Leoncavallo).

## PACIFIC MUSICAL SOCIETY OPENS NEW SEASON.

Beatrice Priest Fine, George Stewart McManus and Uda Waldrop Combined to Make this Initial Program a Memorable Occasion.

By ALFRED METZGER.

The Pacific Musical Society opened its season of 1912-13 at Golden Gate Commandery Hall on Thursday evening September 26th in the presence of a large and exceedingly appreciative audience. To give particular zest to the event the society had engaged the services of Mrs. Beatrice Fine who is at present filling a number of concert engagements on the Pacific Coast, and who is one of those California artists who went away from home to gain those laurels which every artist of merit is entitled to. Mrs. Fine proved on this occasion that she surely merits the reputation that she has enjoyed of late. Her voice is vigorous and vibrant. It is delightfully mellow and is evenly balanced in all positions. It is used freely and openly without becoming too broad, and it is used with gratifying intelligence and the proper devotion to strictly musical principles. Mrs. Fine began her share of the program with a very effective interpretation of Dich theure Halle from Tannhäuser. This was followed afterwards with a group of dainty French compositions of which "Le Coeur de ma mie" aroused the particular enthusiasm of the audience, and Mrs. Fine concluded the program with a group of English songs which was rendered in fine ballad style and with an exquisite diction. Mrs. Fine is one of the most efficient and most convincing concert singers we have heard of late. The accompanist was Uda Waldrop who again revealed his unquestionable talent by giving the pianistic part of the composition the advantage of a thorough understanding of its musical merit and by completing the soloist's efforts with a solid musical background to the tone painting of the composer. Mr. Waldrop is one of the most efficient musicians on the Pacific Coast



WARREN D. ALLEN

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and his appearance on a concert program is always welcomed by those really competent to judge genuine artistic achievements.

The other soloist on this occasion was George Stewart MacManus, the brilliant young pianist who has just returned from abroad where he studied with Josef Lhevinne. Mr. MacManus played the E minor Prelude and Fugue, the Schumann's Schumann Naxosnick and two Brahms works. He proved to be somewhat of a surprise. He certainly revealed himself as a pianist of rare musical facilities. He plays conscientiously and has acquired a very fluent and scintillating technic. He has grasped the more serious phase of musical literature in such a manner as to present it in a most palatable manner, and he understands that most desirable of all artistic secrets, namely, to rivet the attention of his audience from the beginning to the end of his playing. He showed a fine delicacy of touch and an intelligent as well as "romantic" understanding of the works he so ably interpreted. Mr. MacManus will form a most desirable addition to our local musical colony. The complete program presented on this occasion was as follows:

Dich. Theure Halle (Wagner), Mrs. Beatrice Priest Fine: Prelude and Fugue, E Min., Op. 25, No. 1 (Mendelssohn), Mr. George Stewart MacManus; Mal (Reynald Hahn), L' Oiseau Bleu (Jacques Dalcroze), Le Coeur de Ma Mie (Dalcroze), Les Présents (Chaminade), Mrs. Fine; Naxosnick in F (Schumann), Intermezzo, Op. 119, No. 2 (Brahms), Ballade, Op. 118, No. 2 (Brahms), Mr. MacManus; Down in the Forest (Landon Ronald), Love, I Have Won You (Landon Ronald), A Birthday (Woodman), Mrs. Fine, Mr. Uda Waldrop, Accompanist.

Mrs. David Hirschler, the President of the Pacific Musical Society, who has done so much for this organization, introduced this meeting with a few well chosen words and declared the season of 1912-13 duly opened. An array of delightful musical events have been arranged for the current season of this popular society.



THEODOR SALMON and W. P. WATTERS  
Pianist and Tenor

Two Competent Musicians Who Have Recently Arrived from Chicago to Locate Here

## LAMBARDI OPERA SEASON.

(Continued from Page 1.)

as it proceeds on the stage, remains a consecutive series of actions. For instance the brasses frequently break forth into short and jerky staccato passages which are heard forth in fortissimo power, while the violins are kept working overtime in "third-second note" runs finishing in pizzicato, often practically an impossible feat for the musicians. Once in a while we find a beautiful theme taken up by the concert master as a violin solo and just as we are ready to lean back and enjoy this oasis of melody in a desert of contrapuntal confusion, with numerous dissonances thrown in, the theme suddenly stops without warning and the orchestra breaks forth in one of its passionate flurries into technical strenuousness. The most enjoyable part of the opera, and the one that really possesses the most continuity, is the second act which is written pre-eminently according to the Spanish school of music, containing castanets, tambourine and muted trumpet and horn effects together with that singular lilting tempo of the Spanish dance. In certain parts it is really a beautiful bolero style without being actually an imitation of the Spanish music, but entirely original with the composer. In fact the entire work is original, and we could not point out at this time one thing that might be called actually reminiscent. If Zandonai is anything at all he is a disciple of the modern dramatic school of orchestra-Operatic composition. It might even be called the melo-dramatic school.

There are a series of interludes preceding each act which are at times exceedingly beautiful and which certainly show remarkable genius in the young musician, who is only twenty-eight years old. But while the music is very dramatic and very praiseworthy the action on the stage as well as the vocal score is not much to brag about. There is practically not one genuine aria with any melodic environment and the sentiment of the plot is decidedly vulgar and lacking in sublime action. The libretto appeals more to the depraved in human nature than to the sublime, and in this we believe the composer has actually brought out this spirit in his music. If realism in music means progressivism then Zandonai is a veritable Teddy Roosevelt in music, and we, who write these lines, belong to the reactionaries. For realism is to us a rather ill-matched side partner to the great art of music. Music is ideal if anything and realism does not seem to fit into its atmosphere. Hence we do not like The Girl of the Golden West, which is strikingly realistic. In La Bohème, which is rather a realistic action, the sentiment is placed above the commonplace, but in Conchita the commonplace is placed above the sentiment in the music as well as in the libretto. When the hero of the opera chastises the heroine with blows and hair pulling and she falls in love with him after being manhandled, the orchestra simply howls in ecstasy over this wonderful victory which physical force gained over a sacred emotion in the human soul. These spasmodic climaxes which Zandonai is so apt in bringing out to their fiercest excitement come suddenly upon you. They are not worked up gradually like Wagner does it in Tristan and Isolde, but they come abruptly and go abruptly and leave you in a state of mental paralysis. We believe Zandonai will become famous as an operatic composer, but we do not think that Conchita will do the trick. The other operas presented during the week were Madame Butterfly, Traviata, and Rigoleto. The attendance was large as it should be. The repertoire for next week will be Sunday, Oct. 6, Rigoleto, Monday, Oct. 7, Conchita, Tuesday Oct. 8, Mme. Butterfly, Wed. Mat., Oct. 9, La Bohème, Wed. Oct. 9, Conchita, Thursday, Oct. 10, Cavalleria Rusticana and Il Pagliacci, Friday, Oct. 11, Salome, Sat. Mat., Oct. 12, Cavalleria and Pagliacci, Saturday Oct. 12, Salome. We again urge our readers to be sure and attend this opera season. The productions are well worth witnessing. We also suggest that anyone interested in music should hear Conchita, for no matter what one's opinion may be regarding the greatness of the work, it is a new composition well worthy of hearing.

Clarence Eddy, the distinguished organ virtuoso, will appear in a recital at the College of the Pacific, some time during the current season. Thanks to the energetic efforts of Dr. William Guth, the President of that excellent institution, the musical part of the College has increased in a lively pace, under the able direction of Pierre Bouilliet, with the other departments. Among the features lately introduced are the occasional engagements of famous artists for the benefit of the students. By introducing this feature, Dr. Guth has his upon the most efficient manner in which to aid the students in an educational musical way.

## THE INCOMPARABLE GADSKI.

If there is any artist living who needs less "booming" to our music lovers than Johanna Gadski we do not know who it is. We have watched her career from its very beginning. She came to us almost unknown with the Met Opera Company at the very beginning of her career and we took her to our hearts at once. Shortly after she returned in concert with David Bispham and Walter Damrosch and was welcomed as an old and valued friend. Up the ladder of fame and success she continued to climb and her next visit to us was as a member of the famous Grau Company and since then she has been one of the shining lights of every season of the Metropolitan Opera Company both under Conried and Gatti-Cazazza. Just as her fame grew in this country it did also abroad and Gadski has been the star feature of wonderful seasons in Berlin, Vienna, and Munich and at the famous Mozart Festivals in Salzburg. When we first heard her, her salary was not very remarkable; Today Gadski is one of the highest priced singers living. Manager Greenbaum having to guarantee her a figure well up in the four column class.

Then again Gadski is one of the really few who are equally great in concert and opera; she is in the class with our beloved Schumann-Heink and adored Sembrich in this respect. Greenbaum has received word from her that this time she is going to give us something exceptional in the way of a program for we are to hear her but in ONE SINGLE concert in San Francisco and she will sing but ONE in Oakland so that these two are the only opportunities we shall have of hearing her this season, unless we are fortunate enough to be members of the St. Francis Musical Art Society which has engaged Gadski for the fourth time. The Gadski concert in San Francisco will be given Sunday afternoon, October 27, at the Columbia Theatre and mail orders will be received by Mr. Greenbaum at any time.

The Oakland concert will be held on Thursday afternoon October 24 at Ye Liberty Playhouse at 3:15 and mail orders for this event should be sent direct to that theatre. As the capacity of the Columbia is limited and Gadski's friends and admirers unlimited, early action is advisable if you want to get in. Prices are \$1.00 to \$2.50 and orders will be filled in order of their receipt.

## THE MARTINGANZ PROGRAMS.

In the big cities of the East both Riccardo Martin, one of the star tenors of the Metropolitan and Rudolph Ganz, the Swiss pianist and composer, each give their own recitals to crowded houses but in order to open his season with exceptional brilliancy, Manager Will Greenbaum announces the joint appearances of these stars in two great programs at Scottish Rite Auditorium. The accompanist for Mr. Martin will be Miss Lima O'Brien of St. Paul.

The first of these events will take place Sunday afternoon October 13, when Mr. Martin's offerings will include the Aria "Ce kelida manina" from "La Boheme" and the Aria "E lucevan le stelle" from "La Tosca," "Serenata" Sinigaglia, "Als die Alte Mutter" Dvorak, "Matti-nata, Leoncavallo," "Before the Dawn," Chadwick, "What is Love?" Ganz and "Morning Hymn" Henschel. Mr. Ganz's numbers will include "Etudes Symphoniques" Schumann, "Prelude" in C sharp minor Op. 45, "Ber-ceuse" and "Polonaise" in A flat Chopin, "Petrarca Son-etto" in A major and "Rakoczy March" Liszt and two works of Mr. Ganz's own composition.

The second and positively last concert will be given Sunday afternoon October 20 when Mr. Martin will sing Arias from Wagner's "Die Walküre," and Giordano's "Fedora" and songs by Hahn, Bemberg, Bimboni, Elgar, Chadwick and Roger Quilter while Ganz's offerings include Beethoven's "Moonlight Sonata" (by re-quest), Brahms' "Intermezzo" Op. 118 and "Capriccio" Op. 7 No. 2, two of his own compositions, two Liszt works and two novelties, "Question" by Andrea and "Rhapsody" in G major by Dohnanyi.

The sale of seats for these two events will open next Wednesday morning October 9 at both Sherman, Clay and Co.'s and Kohler and Chase's and mail orders may be addressed to Will L. Greenbaum at either box office. The new Peninsula Musical Association will hear Riccardo Martin in Recital at Stanford University on Thursday night October 17 at 8:15.

## THE UNITED STATES MARINE BAND.

The United States Marine Band, the largest musical organization maintained by the United States Government, and which is permanently stationed at the White House where its concerts are a feature in the life of the Nation's Capital, will make its first appearance in this city after a lapse of just twenty-one years at Dreamland Rink on Sunday and Monday afternoons and nights, October 20 and 21 offering four entirely different programs of the best works obtainable for band use. Every member of the Marine Band must pass a most severe examination before he can be accepted, for there is no such a thing as probation; acceptance means an enlistment for four years so the director must be extremely careful as each member must be able to play in the symphony orchestra as well as in the band. When De Koven formed the Washington Symphony Orchestra some of his finest players were from the Government band. An Act of Congress has made it possible to pay the finest musicians a sufficient salary to secure their services for the "President's Own" and its excellent conductor, William H. Santelmann, has been honored with the rank and pay of First Lieutenant.

Mr. Santelmann is a German by birth and education and a thorough musician, an excellent, a conductor and a composer. For some years he was director of the Columbia Orchestra of Washington and is equally at home with symphony orchestra or military band. He succeeded John Philip Sousa as director of the Marine Band. The Music and Dramatic Committee of the University of California has arranged for the Band to play two special programs in the Greek Theatre on the afternoon and night of Saturday, October 19.

## ALCAZAR.

"The Jigger," in which Sarah Truax and Thurlow Bergen will conclude their season at the Alcazar during the coming week, commencing Monday night, was one of the few American-made plays, produced in the New Theatre, New York, and created a profound sensation by its daring treatment of a subject that older and more experienced dramatists than its author, Edward Sheldon, had either steered entirely or handled in a manner at variance with realism. It was written soon after Sheldon, then a student of Harvard, had compelled recognition by the success of his "Salvation Nell," and when his courage was not curbed by consideration of managerial acceptance of his work.

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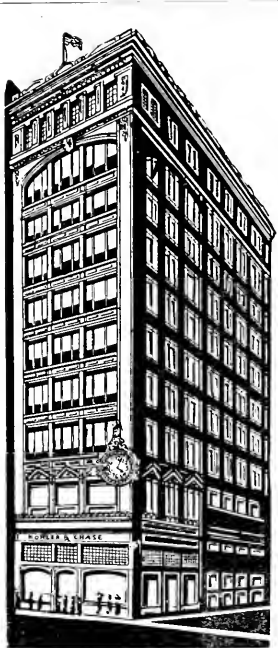
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#### ORPHEUM.

A distinct triumph for Arpheum vaudeville is the temporary acquisition of Ethel Barrymore who vies with Maudie Adams as the foremost American actress. She has been secured by Martin Beck by special arrangement with Charles Frohman and will appear next week at the Orpheum in J. M. Barrie's remarkable play "The Twelve Pound Look." Regardless of what she might play, Miss Barrymore in vaudeville is a remarkable achievement and in "The Twelve Pound Look" is doubly important because it brings to vaudeville a work of one of the most important authors in the English speaking world. There is not a play-goer who is not entirely familiar with Miss Barrymore's career. From the time she first became a star in Clyde Fitch's "Captain Jinks of the Horse Marines" until her last tour in Sir Arthur W. Pinero's powerful play "Mid-Channel" she has held a foremost position in the stellar firmament. "The Twelve Pound Look" was presented by Charles Frohman at the Empire Theatre as a sure curtain raiser for one of Miss Barrymore's vehicles. The critics were unanimous in declaring that in it the delightful actress positively appeared at her best. The Oedos' Manon Opera Company will be heard next week only in excerpts from various grand operas. In organizing this company Monsieur Oedos secured a splendid quartette of soloists. The prima donna Cealia Zawaschi was for several seasons colorature soprano with the Chicago Grand Opera Company. The other three members of the company are singers of recognized ability. Their repertoire is large and among their favorite selections are the overture from "Sonnambula," "Ensemble Angelus" and the famous aria and finale from "Traviata."

Owen Clark, "The Master Magician" and the inventor of every trick he performs will exhibit his extraordinary skill as a conjurer.

#### KOHLER & CHASE MUSIC MATINEE.

The program that has been arranged for the regular weekly music matinee at Kohler & Chase Hall on Saturday afternoon, October 12th, is again of considerable interest. It begins with the magnificent arrangement of Rubinstein's "Kammerlei Ostrow" Overture for the Aeolian Pipe Organ and the Pianola Piano and the program will be concluded with the grand operatic selection from Puccini's "La Boheme" to be interpreted on the Aeolian Pipe Organ. The soloist on this occasion will be Charlie F. Robinson, a basso who possesses a very powerful and exceedingly smooth voice. Mr. Robinson is a new-comer on the musical horizon of San Francisco, but his many private appearances have given him such an enviable reputation that his public work should be awaited with a great deal of interest. Mr. Robinson will sing an aria from Rossini's well known Stabat Mater and a group of two songs by American composers. The Rossini Aria will give Mr. Robinson a particularly fine opportunity to display his artistic faculties. The complete program to be presented on this occasion will be as follows: "Kammerlei Ostrow," (Rubinstein), Aeolian Pipe Organ and Pianola Piano; "Pro Peccatis" from Stabat Mater, (Rossini), Mr. Robinson accompanied with the Pianola; "Dance Creole" Op. 94, (Chaminade), "Frühlingssauten" (Moszkowski), The Pianola Piano; "Madrigal," (Harris), "To The Stormwind," (Evers), Mr. Robinson accompanied with the Pianola; Selections from "La Boheme," (Puccini), The Aeolian Pipe Organ.

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## SHORT ITEMS OF INTEREST.

Miss Ada Clement will give a concert at the St. Francis Hotel on Tuesday evening October 29th. An excellent program has been prepared for this occasion and Miss Clement, being a very efficient pianist, the event should be one of the most enjoyable of the season. We shall have more particulars about the concert in a subsequent issue of this paper.

It is proposed to give a series of four chamber concerts in Berkeley by the Sigmund Beel String Quartet of San Francisco. The concerts are to be given under the auspices of the Berkeley Piano Club on Thursday evenings, during intervals of three weeks, at the Berkeley Piano Club studio, 2726 Haste Street, above College Avenue. Tickets for the series, which are to be transferable at three dollars each. Works by Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Dohnanyi and others will be played. The unequalled success of the San Francisco series last winter encourages the Berkeley Piano Club in urging all who care for beautiful ensemble music to subscribe for this first series, which, if successful, will be followed by others. Students of the University and students of music in general are especially invited to join in making this laudable undertaking a success.

The Berkeley Oratorio Society will give Haydn's "Seasons" under the able direction of Paul Steindorff at Harmon Gymnasium, on the Campus of the University of California on Saturday evening October 26th. A large orchestra will accompany the big chorus, and the performance will be a noteworthy one. The society is making every effort toward expansion, both in its chorus and associate membership, as it looks forward to giving the larger music festivals, assisted by visiting singers of note. The rulers of the society hitherto admitted only the members to its concerts, but for this concert single admission tickets will be sold to the general public at seventy-five cents. The soloists for this occasion will be: Beatrice Priest Fine, soprano, Howard E. Pratt, tenor, Charles Robinson, bass.

The other day we listened with great interest to two pupils of Mackenzie Gordon's, namely Miss Grace Brownfield, soprano, and Robert McLure, baritone. We



**RICCARDO MARTIN, TENOR**  
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Afternoons October 13 and 20.

were exceedingly impressed with the work of both these students. Miss Brownfield possesses a magnificent voice. We might even say it is a rare voice. It is remarkable for its volume, its range, its even quality and for the intelligent manner in which it is used. Miss Brownfield ought to make a most vivid impression as soon as she sings before the public. Mr. McLure possesses a rare baritone voice and seems to have a certain artistic instinct which is worthy of attention. If he continues in his studies as he is doing now he surely will be counted among our foremost resident singers. Both singers are well worthy of the heartiest encouragement.

The October Bulletin of the San Francisco Musical Club announces a program for October 17th with Mrs. Elizabeth L. Peltret as club hostess. The members, who are announced to participate in this program, include: Miss Frances Buckland, Mrs. Georg Krüger, Mrs. Arthur J. Hill and Mrs. Cecil Mark, assisted by Georg Krüger.

Barnett Franklin, the well known press agent of the Cort Theatre and editor of the Play Bill, was married to Virginia Dare of this city last Friday, September 27th. Miss Dare is a popular member of the literary set. Both groom and bride are very well known in this city and their host of friends will wish them prosperity and good fortune, in which wishes the Musical Review heartily joins.

Miss Elea Cellarius, soprano, an advanced pupil of Leandro Campanari, gave a studio recital in the Kohler & Chase Building last Saturday afternoon, assisted by Marion Vecki, baritone. Miss Cellarius possesses a beautiful voice and she made an excellent impression upon the audience that assembled to hear her. She gave evidence of superior musicianship, and while the Musical Review's editor was unable to attend he was informed by competent authority that Miss Cellarius proved to be quite an efficient artist. Mrs. Anne Cellarius gave played the accompaniments in a very musical manner. The complete program was as follows: Wagner—"Die Meistersinger" (from Tannhäuser), Mozart—"Aria (from Magic Flute) Miss Cellarius; Mozart—Duett (from Magic Flute) Miss Cellarius, Mr. Vecki; Liszt—"The Lorelei" Miss Cellarius; Handel—"Ah mio cor", Massenet—"Aria (from Rio de Lahore), Hadley—"Egyptian War Song, Mr. Vecki; Schumann—"Die Lotobloom, Schumann—"Widmung, Böhm—"Still wie die Nacht", Miss Cellarius; Thomas—"Duet "Sunset", Miss Cellarius, Mr. Vecki.

## HEINEMANN IMPRESSES ORPHEUM AUDIENCES.

The Orpheum program this week contains as its leading feature, a group of songs by Alexander Heinemann, the famous German Lieder singer. There is no better illustration of the gradual raising of vaudeville standards than the fact that Mr. Heinemann is enthusing the audiences to such an extent that three and four encores are the order of the day. We have dwelt so often upon Mr. Heinemann's masterful art that it is hardly necessary to say very much more at this time, except that the master of the German classics is in excellent voice and that he sings with that splendid abandon and that irresistible enthusiasm which always characterizes his work. Last week he sang Largo (Handel), Hans und Liese (Eichendorff), Tönelied (Volker), and as encores, The Two Grenadiers (Schumann), and The Little Irish Girl. The Orpheum management is certainly entitled to the highest commendation for engaging an artist of Mr. Heinemann's dignified standing in the musical world.

## WARREN D. ALLEN CONCERT.

The concert arranged by Warren D. Allen, at the Town and Gown Hall, Berkeley, will be given earlier than the date previously announced—on Tuesday, October 28th, instead of Thursday evening of the same week. Herbert Riley, the gifted Brazilian virtuoso, who is touring the Coast, will be the cello soloist of the evening, and Miss Fanny M. Bailey, the well known soprano, will also participate. Mr. Allen will do the piano work for the entire evening, both as accompanist and soloist. The program is as follows: Sonata in A major, op. 69 (Beethoven), (for piano and cello); Songs—wie Melodie zieht es mir (Mahlers), Gretchen am Spinnrade (Schubert), Heimliche Auforderung (Richard Strauss); For Piano—Funeralia (Franz Liszt), Six Waltzes (Brahms), The Enchanted Cathedral (Debussy); Songs—The Moon Drops Low (Cadman), The Crying of Water (Campbell-Tipton), June (Downing); For Cello—The Swan (Saint-Saens), Symphonic Variations (Boellmann).

## THE GRIENAUER-FREULER CONCERT.

The concert to be given by Karl Grienerauer, the distinguished cello virtuoso and Miss Clara Freuler, soprano, at Scottish Rite Auditorium to-morrow (Sunday) afternoon promises one of the most enjoyable musical events of the season. In the past few issues of the Musical Review we have quoted the opinion of Eastern critics regarding the merit of Mr. Grienerauer as a cellist. We have also published the reviews of European writers regarding that artist's unquestionable musical qualifications. We have shown how Miss Freuler created a very favorable impression at her concerts in this vicinity last year immediately after her return from Europe. To verify our statement we have quoted opinions from the pens of local critics. There remains nothing else to be added except to emphasize the fact that both artists are well qualified to appear before a San Francisco audience and receive hearty commendation for their work. To-day we take pleasure in publishing the exceedingly interesting program to be presented by these two artists. This collection of important compositions will include the following: Violoncello-Concerto, A Minor, Three Movements (Davidoff), Karl Grienerauer and Mme. Grienerauer; Elizabeth's Prayer (Wagner), Clara Freuler; a. Cavatina (Gounod), b. Miniature (Reinhold), c. Midwinter Idyl (Ed. F. Schneider), d. Scherzo des Basques (Pintti), Karl Grienerauer and Mme. Grienerauer; a. "Voie che sapete" (Mozart), b. "Als die alte Mutter," c. "In den Weiten" (Dvorak), c. Geheimsinn (Hugo Wolf), Clara Freuler; a. Cantabile (Caesar Club), b. To the Guitar (Moszkowski), c. Moonlight (Grienerauer), d. Dance of the Elves (Popper), Karl Grienerauer and Mme. Grienerauer; a. Hayfields and Butterflies (Del Riego), b. Nymphs and Shepherds (Purcell), c. Spring Flowers (Reinecke), d. A California Night Song (H. J. Stewart), with Cello Obligato, Clara Freuler.

Miss Delia E. Griswold, contralto, will give a recital in the Colonial Ball Room of the St. Francis Hotel on Monday evening, October 28th. This will be the very first public recital to be given by Miss Griswold who is a most conscientious artist, considerable interest will be manifested in this event by the host of friends and admirers that Miss Griswold has made since her advent in this city as teacher and soloist. Miss Griswold has been urged to give this concert by the musical people who heard her sing at private musicales, at which she was engaged during last season. The program will be announced later.

The Beringer Musical Club held its first meeting of the sixth season last week at the Beringer Conservatory of Music, 926 Pierce street. The newly elected officers, with Miss Zdenka Buben as President, were in charge of the proceedings. The Club intends to give a number of concerts this season, each program to include piano-forte, vocal and ensemble numbers, which will be of general interest. It was decided to give the first public concert toward the end of October, at Century Club Hall.

Miss Donna Shinn, a young coloratura soprano about to begin her professional career with the Boston Opera

Company, is to give a farewell recital next Monday evening in Scottish Rite Auditorium. Her program includes the Jewel Song from Faust, the Lucia Mad Scene, groups of classic German, Italian and French songs and some old English favorites such as "Molly Bawn", "Loch Lomond", and "Coming Thro' the Rye." Miss Shinn will be assisted by Miss Eula Howard, pianist, with the accompaniments and a solo group consisting of the Chopin Nocturne in B Major, Liszt's Etude in D flat and Liebestraum and the Rubinstein Czardas. Louis Newbauer, flutist, will also assist. On Monday evening, October 14th, the concert will be repeated at the new opera house in Sacramento.

## THEODORE SALMON OPENS STUDIO.

Theodore Salmon, the efficient and much liked piano pedagogue and virtuoso, will open his studio at Ioon 1902 Kohler & Chase Building some time this coming week. We have so often referred to this excellent musician that it would hardly be necessary to again go over the ground at this time had not Mr. Salmon been absent from this city for about two years. So in order to refresh the memory of our readers we take pleasure in quoting from an old number of the Pacific Coast Musical Review the following endorsement of Mr. Salmon as a musician and pianist:

Mr. Theodore Salmon is widely known as concert pianist and teacher. He has educated a large number of intelligent students who figure prominently in Eastern musical circles as teachers and artists. However, I do not know Mr. Salmon by reputation only. I have had the extreme pleasure of hearing him play, and I must confess that whatever has been written about him is based upon facts. He is one of the most conscientious artists I have ever met. He plays with delightful taste. His phrasing is elegant and painstaking. Mr. Salmon has a preference for romantic works and succeeds in interpreting them with such fine intelligence that one listens with unadulterated pleasure to his easy execution. He is also a composer, and I admired particularly a little romanza of his which teems with pretty sentiment. While Mr. Salmon leans toward romanticism, he shows his versatility by rendering massive works equally well. Besides keen musical temperament, he exhibits a technical facility, the fluency, brilliancy, and accuracy of which is simply enchanting. I very seldom become enthusiastic over the work of a man whom I expect to be able to give satisfaction, but Mr. Salmon's sincerity and modesty, coupled with his talent, disarmed me and I may conclude these lines with the assurance that he is a more than welcome addition to San Francisco's competent staff of teachers of the "Divine Art."

During his absence from this city, Mr. Salmon has given many concerts in the East, all of which aroused the enthusiasm of the public and the endorsement of the press. We have not the necessary space today to quote all of the notices. Mr. Salmon will be associated with Warren Pratt Waters, a dramatic tenor, who also enjoys a gratifying concert experience in the Eastern field. Both these musicians ought to be influential members of our local musical cult.

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### CALIFORNIA ARTISTS DIRECTORY READY ON OCTOBER 19th

Although the Musical Review's Directory of California Artists is ready for publication now, we are compelled to wait until the issue of October 19th before inserting it in the paper. The beginning of the season demands necessary space for important musical events. The Directory will be published once a month after this. We have so far forty-one artists in the Directory. Unless there is especial demand by artists the Directory will be confined to advertisers of the Musical Review. No charge will be made for entry in Private Artists Directory on file in this office.

#### Mrs. William Steinbach

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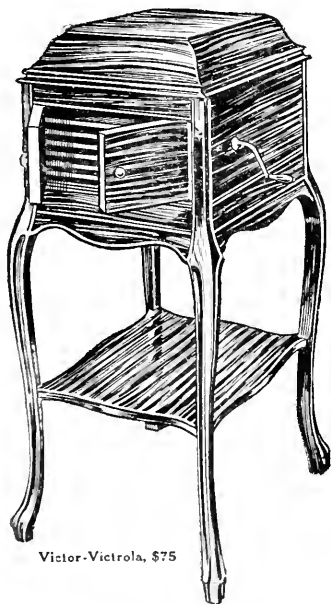
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PUBLISHED EVERY WEEK

VOL. XXIII. No. 2.

SAN FRANCISCO, SATURDAY, OCTOBER 12, 1912.

Price 10 Cents

## MARTIN AND GANZ OPEN GREENBAUM'S SEASON SUNDAY

Ricardo Martin, of whom a leading critic wrote "As a singer no native born can compare with him and of the foreign tenors Caruso and Bonci alone can dispute supremacy with him," and the admirable pianist and composer Rudolph Ganz will open Manager Will Greenbaum's season in a blaze of musical glory, for very rarely are two such stars heard in a joint recital. Mr. Ganz appears only as soloist, Mr. Martin having his own accompanist, Miss Lina O'Brien. The program includes arias from "La Tosca" and "La Boheme" and songs in German, French, Italian and English for Mr. Martin's part and Mr. Ganz will play a group of Chopin works, two Liszt works and two of his own compositions besides Schumann's "Etudes Symphoniques." The second and positively last appearance of these stars will be just a week later, viz., Oct. 20 when Martin will sing "Arias" from Wagner's "Die Walkure" and Giordano's "Fedora" in addition to groups of beautiful songs and Mr. Ganz by special request will include Beethoven's "Moonlight Sonata" among his offerings. Other numbers to be played by Mr. Ganz are by Liszt, Andrea and Dohnanyi. Seats for both concerts are on sale at Sherman Clay & Co.'s and Kohler & Chase's and on Sunday the box office will be open at Scottish Rite Hall after 10 A. M. Phone orders will receive most courteous attention.

The first of the women pianists to visit this season will be Mme. Yolanda Mero, the Hungarian virtuosa, who is said to be quite an exceptional artist and one who plays with all the firey temperament for which her compatriots are noted. Before appearing here on Sunday afternoon, November 10, Mme. Mero will have played with the Boston Symphony Orchestra at the Worcester Festival and with the Thomas Orchestra in Chicago en route to the Coast. Mme. Mero will play three splendid programs in this city.

### GADSKI'S WONDERFUL PROGRAMS.

While it is true that our music lovers will only have the opportunity of hearing Mme. Gadski but once in San Francisco and once in Oakland this season, the programs contain riches enough for half a dozen programs but then Gadski was always a magnificent program builder and, mind you, this is no easy art. At her great concert at the Columbia Theatre on Sunday afternoon October 27 she will open the program with the Grand Aria "Ritorno Vincitor" from "Aida" and the Suicide Scene from "La Gioconda." This will be followed by a group of gems by Schubert, Hugo Wolf, Robert Franz and Richard Strauss. A group in English includes numbers by Louis V. Sear, Edward Schneider, John W. Metcalf, Oley Speaks and Walter Morse Rummel and for the final group we are to have "Isolde's Nard" native to Brangäne" and Mr. Edward Schneider will play two piano numbers. If you do not want to be disappointed order your seats by mail without much delay for the Columbia will scarcely suffice to accommodate the throng of Gadski admirers. Address Mr. Greenbaum at either box office or at 101 Post St.

And then the Oakland program! It will tempt many music lovers to cross the Bay in order to hear both offerings. The date of this event is Thursday, October 24 at 2:15 and will open with a glorious Wagner group made up of four works "Die Thren-Halle" from "Tannhäuser" and the songs "Angel," "Dreams" and "Lullaby." Then there will be works by Schubert, three Brahms masterpieces, two Richard Strauss works and songs in English by Branncombe, Metcalf, Rummel, Schneider and Mary Turner Salter. Seats for this event may be ordered direct at Ye Liberty Playhouse, Address H. W. Bishop. Those fortunate enough to attend the concert of the St. Francis Musical Art Society will hear the artist in a still different program. Remember you can get reserved seats as low as \$1.00 and from that up to \$2.50 for the Oakland or San Francisco concerts if you don't delay too long.

The members of Alice Nielsen's company which Manager Greenbaum will present during the week of November 17 consists entirely of principal and star members of the Boston Opera Company and includes Mardones, the finest basso on the operatic stage in this country, Rameilla an exceptional florid tenor especially brought from Europe for such works as "The Barber of Seville" and "Don Pasquale," Fornari the baritone, Tavecchia, unquestionably the greatest buffo on the stage, and Aljoska Swartz, contralto. Miss Nielsen has been specially engaged at the Metropolitan this season to do the Mozart operas and Wolf-Ferrari's "The Secret of Suzanne" which fits her as if written for her. It will be one of the offerings during her stay in this city.

And Peter Lewin, a wonder on the much abused Xylophone. At the evening concert, Grieg's Suite "Peer Gynt," Rossini's Overture "William Tell," Gungl's "Spring in the Alps," Selections from Humperdinck's "Hansel and Gretel" and numbers by Liszt, Van Loock and others will be given. The soloists will be Miss Mary Sherrier, soprano and Jacques Van Poucke, clarinet. Seats are to be secured at Sadler's, Glossner Morse Co., Tupper and Reed's, Sign of the Bear and the Student's Cop Op Store in Berkeley as well as at the box offices in this city at Sherman Clay & Co.'s and Kohler & Chase's. On Sunday afternoon and night and Monday afternoon and night the Marine Band will play in San Francisco at Dreamland Rink. Entirely different programs will be played at each concert. Popular prices will prevail, 50 cents to \$1.00 and the price for children at matinees will be 25 cents.



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### GRIENAUER-FREULER CONCERT.

Scottish Rite Auditorium was crowded last Sunday afternoon when Miss Clara Freuler, soprano, and Karl Grienerauer, cellist, gave a joint recital which was enjoyed by the audience, if one may judge from the frequent outbursts of applause. The program was a very ambitious and elaborate one and was in every respect as well chosen as any program presented in San Francisco during a musical season. It is very seldom that there is assembled in this city during the course of a season so large and so representative an audience at any concert, and both Mr. Grienerauer and Miss Freuler have every reason to feel gratified with the showing made by leading musicians and music lovers at this concert. Mr. Grienerauer revealed a most remarkable technique on the cello which at times was astonishing in its celebrity and conciseness. In the main Mr. Grienerauer's tone was smooth and pleasing, although occasionally when trying to attain a particular dramatic passage the tone became somewhat harsh. However, this may have been intentional on the part of the player. The same may be said of a certain gliding motion from low to high notes, and vice versa. Mr. Grienerauer possesses a musical temperament of unusual dimensions, exhibiting a vivaciousness and a vigor that entitles him to the application of virtuoso. He displayed on this occasion an originality of conception and a virility of execution that proved him to be possessed of a superior musical intelligence, and the enthusiasm of the audience was manifested in numerous encores which he was gracious enough to respond to in every instance. There is no gainsaying the fact that Mr. Grienerauer is a very worthy addition to our musical forces, and his presence should be taken advantage of by those able to give him the necessary opportunities. There are few musicians who establish themselves practically anew in this community and who are received with such an audience and such evident tokens of satisfaction as Mr. Grienerauer has at his concert last week.

Miss Freuler had also chosen a series of most difficult works for her part of the program. She has a soprano of rather a clear quality and it would seem from a careful observation last Sunday that it is more of a lyric than a dramatic soprano. Nevertheless it is adapted to the interpretation of certain dramatic works. Whether it is equally suitable to all the Freuler's program is a debatable question into which we are not ready to go at this time. However, certain of the numbers interpreted by Miss Freuler were decidedly enjoyable and showed that the singer is very industrious and very studious. Especially pleasing were those compositions which Miss Freuler interpreted in a lyric rather than a dramatic style, and which revealed a certain skill in repertory, which is decidedly to be commended. Considering the fact that this young artist has only appeared upon the professional concert stage during one season (this being the second), she has made satisfactory strides in the right direction and we expect to see her progress still

(Continued on Page 14)



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# PACIFIC COAST Musical Review

SAN FRANCISCO, OAKLAND AND LOS ANGELES, PORTLAND SEATTLE  
THE ONLY MUSICAL JOURNAL IN THE GREAT WEST  
PUBLISHED EVERY WEEK

ALFRED METZGER EDITOR

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## WE CONFESS AN ERROR OF JUDGMENT.

In last week's issue of the Pacific Coast Musical Review we published under the heading of "The Musical Review's Twelfth Birthday" among other things the following sentence: "The importance of the paper is manifested by the numerous anonymous letters we receive, some of them being written on the typewriter of the Secretary of the Musicians' Protective Association." We did not realize the effect which this statement would have, otherwise we would not have published it. It seems that certain people understood us as stating that the Secretary of the Union had written these letters. We desire to take advantage of this opportunity to positively assert that we had no one in particular in mind when making this statement. We especially did not desire to convey the idea that one of the officers of the Union was guilty of such an act. And realizing the fact that this statement might cause injustice to innocent people we desire to confess an error of judgment in printing the statement in the first place. We are liable to errors just the same as other people, being human in this respect. We can not emphasize the sincerity of the Pacific Coast Musical Review in a stronger manner than to occasionally call attention to our mistakes just as we call attention to the mistakes of others. We therefore ask our readers to consider the sentence above quoted as not having been made. The anonymous letters referred to above will be published, as stated, in the Holiday Number with the necessary comments, and we trust that at that time we may be able to publish the name of the writer.

## LOCAL MUSICIANS AND THE MUSICAL REVIEW.

We take pleasure in publishing the following letter from Albert A. Greenbaum, President of the Musicians' Mutual Protective Union, received at this office on Friday, October 4:

San Francisco, Cal., Oct. 3, 1912.

Mr. Alfred Metzger  
26 O'Farrell Street  
San Francisco, Cal.

Dear Sir:—  
I wish, on behalf of this Organization, to extend to you the sincere appreciation of the laudatory manner in which you spoke of the efforts of our local orchestra with the Lombardi Opera Company. It is most gratifying to all of us, to see you take a stand in favor of the local musician. We feel that the local musician in the way of bettering the conditions of local musicians until now, because we have not had a real means of securing an improvement. Unfortunately our sincerity in criticism in the past misled some people in to the conviction that we were against local musicians. Of course we are always against incompetents, but so is everyone who has the interest of music at heart. We trust to be able to do far more in the future than we have done in the past in the matter of encouragement of local musicians.

Again thanking you I am

Very sincerely yours,

ALBERT A. GREENBAUM,

President Local No. 6.

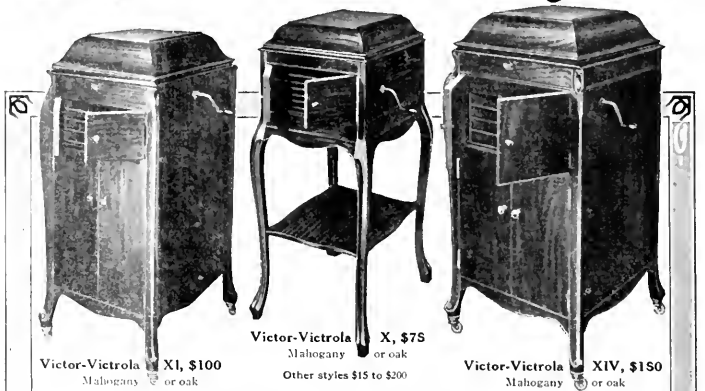
Editorial Note.—We are glad to find that all local musicians are pleased at the stand this paper is taking in favor of the recognition of artists who reside here. Somehow this paper was really established for this purpose. Only we never outlined a definite campaign in the way of bettering the conditions of local musicians until now, because we have not had a real means of securing an improvement. Unfortunately our sincerity in criticism in the past misled some people in to the conviction that we were against local musicians. Of course we are always against incompetents, but so is everyone who has the interest of music at heart. We trust to be able to do far more in the future than we have done in the past in the matter of encouragement of local musicians.

## THE LAMBARDI COMPANY'S FAREWELL WEEK.

Next week will be the fourth and last week of the engagement of the Lombardi Pacific Coast Opera Company which was so well received by our opera-going public this season. We are sorry to say that up to the time of going to press no new works had been produced and so we are obliged to publish this account without reference to any critical review. We desire to emphasize the fact, however, that those of our readers who are fond of operatic performances should not fail to attend the engagement of this company during next week, for it includes several exceedingly competent singers. In enumerating the artists we gave credit last week to Peneschi, the baritone, when we really intended to mention Nicoletti. Peneschi sang only secondary roles, while Nicoletti had the principal baritone roles. We also desire to add here the name of Sophie (Charles), a San Francisco singer, who gave evidences of a beautiful soprano voice and who sang the role of Dolores in Conchita especially satisfactorily. We have nothing else to add at this time except that the opera of Salome has been announced for Friday night, October 11th, too late for review in this paper.

Success has been stamped all over the season of the Lombardi Pacific Coast Grand Opera Company at the

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Cent Theatre. During the past three weeks the capacity audiences have been the rule rather than the exception. Artistically the standard upheld by the Lombardi forces this year has been high. It is gratifying to know that financially the season has been successful, to that local music lovers have supported the latest enterprise of the veteran impresario in the fashion they have.

The fourth and final week of the engagement at the Cent starts with a performance of "La Boheme" tomorrow night. Matini will again sing the role of Mimì, and Armanini will once more be Rudolfo. Tonight will see a repetition of "Salome," with Tarquini in the title role. Monday night will be devoted to another performance of the Strauss masterpiece with the same cast as before. The interest in this opera has exceeded even that accorded "Conchita" which occupied the attention of opera followers during the early part of the Lombardi engagement.

"Madame Butterfly" will be given on Tuesday night with Matini in the title role and Agostini supporting the tenor part of Pinkerton. At the Wednesday matinee "Salome" will be repeated and on Wednesday night the double bill of "Cavalleria Rusticana" and "L'Alfieri" is to be the offering. The real feature of the week however will be the appearance of Tarquini in "Carmen." There is a great desire on the part of the opera patrons to see the prima donna as Bizet's cigarette girl. The opera will be repeated on Saturday night, the farewell performance of the season. "Il Trovatore" will be given its first and only performance on Friday night, and at the Saturday matinee "La Boheme" will be repeated.

On Sunday night, October 20th, comes John Cort's own production of "The Rose of Panama" and a comic opera that has had a tremendous success and which comes here with the original cast that appeared at Italy's Theatre, New York.

## ALCAZAR.

What promises to be an event of exceeding importance in Alcazar annals will be the opening of a limited engagement next Monday evening by Maude Fealy and James Durkin as co-stars in "The Easiest Way," written by Eugene Walter and originally produced by David Belasco in one of his New York theatres, where it ran

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## FREULER-GRIENAUER CONCERT.

(Continued from Page 1.)

further in the future. The program presented by these two artists was as follows:

Violoncello concerto. A minor, three movements.—(Davidoff), Karl Grienerauer and Mme. Grienerauer; Elizabeth's Prayer (Wagner), Clara Freuler; (a) Cavatina (Gomodi), (b) Miniature (Reinhold), (c) Midwinter Idyl (Ed. F. Schneider), (d) Scherzo des Basques (Platti), Karl Grienerauer and Mme. Grienerauer; (a) "Vol che sapete" (Mozart), (b) "Als die alte Mutter" (c) "In den Weiten" (Dvorak), (d) Geheimnis (Hugo Wolf), Clara Freuler; (a) Cantabile (Caeser Gail), (b) To the Gullarrie (Moszkowski), (c) Moonlight (Grienerauer), (d) Dance of the Klves (Poppert), Karl Grienerauer and Mme. Grienerauer; (a) Haydn's and Butterflies (Del Riego), (b) Nymphs and Shepherds (Purcell), (c) Spring Flowers, with Cello Obligato, (Reinecker), (d) A California Night Song, with Cello Obligato, (H. J. Stewart), Clara Freuler.

Mme. Karl Grienerauer was the accompanist and acquitted herself creditably of her responsible task.

## LORING CLUB CONCERT.

The happy faculty which the Loring Club has of having an unusual and distinctive feature on each of its programmes is again shown by the programme announced for the first concert of its thirty-sixth season on Tuesday evening, the 15th instant, at Scottish Rite Auditorium. Under the direction of Wallace A. Sabiu and with the assistance of an orchestra with Gino Severi as concertmaster, the Club will sing for the first time in San Francisco several works of great musical importance and of keen interest to all who love music. Among these is a cycle of Six Ancient Folk Songs of the Netherlands from the collection of the celebrated old flute player, Adrianus Valerius, which he had printed at The Hague in the Netherlands in the year 1626, the quaintness of old world flavor of these folk songs being in strong contrast to the stress of our modern music. A San Francisco audience will on this occasion have its first opportunity of hearing a complete performance of Dr. Humphrey J. Stewart's setting of Bayard Taylor's stirring poem, "The Song of the Camp," for chorus of men's voices and baritone solo with orchestra, piano and organ, and also Horatio Parker's setting of Ella Higginson's poem "The Lamp in the West." Among the other numbers on the programme is Haesche's cantata "The Village Blacksmith" for chorus of men's voices and tenor solo with accompaniment of orchestra. The Club will be assisted by Mrs. Richard L. Partington, mezzo contralto, who will be heard in a cycle of songs from Tennyson's "Maud" composed by Arthur Somervell. The piano accompaniments will be played by Frederick Maurer.

## ZECH ORCHESTRA AT GREEK THEATRE.

The Musical and Dramatic Committee of the University of California announces that the Half-Hour of Music in the Greek Theatre, Sunday afternoon, October 13, will be given by the Zech Symphony Orchestra, Wm. F. Zech, Conductor. As this orchestra numbers sixty-five pieces, the Half-Hour will be one of the most noteworthy ever given in the Theatre. The programme that will be offered is as follows: Vorspiel to Wagner's "Die Meistersinger von Nürnberg;" Los Erinnyes, Suite by J. Massenet, Prelude, Scene Religieuse, Entr' acte, Divertissement and Allegro tres decide; for string orchestra, Ole Bull's Melodie and Edw. Macdowell, To a Wild Rose; Tannhäuser March, Wagner. Particular attention is called to the fact that the concert will begin at THREE o'clock, instead of four as usual. The engagements of a number of the musicians in San Francisco make this change of hour necessary, and it is hoped that those who desire to hear the concert will be in the Theatre promptly at three.

## ORPHEUM.

Ethel Barrymore's engagement at the Orpheum is resulting in one of the greatest theatrical furores this city has ever known. Her performance of Kates in J. M. Barrie's one act play "The Twelve Pound Look" is winning her the most enthusiastic recognition of her brilliant career. She will repeat it all next week which will most positively be the last of her season here. The other attractions for next week will be new and of a high order of merit. Jack Wilson supported by Franklyn Batte and Ada Lane will appear in his newest vehicle "A 1912 Review" which is a receptacle for some clever songs, an eccentric dance or two and an abundance of bright, clean and spontaneous wit and humor. Wilson is one of the funniest comedians in vaudeville and always an immense favorite. Considerable uncertainty exists concerning the identity of the clever comedienne who under the name of Mary Elizabeth has become a pronounced success in vaudeville. Rumor has it that she is a prominent New York society girl. Interest, however, centers rather upon what she can do than who she is. In a dainty little act of song and story she displays great charm and ability and she is expected to prove one of the greatest hits of the new bill.

Mary Quive and Paul McCarty recent recruits from musical comedy and prominent features of "Louisiana Lou" come with a combination of talents. Miss Quive who is the sister of Grace Van Studdford sings with great charm and beauty of voice, and her vocalization is considerably enhanced by the manner in which she performs delightful violin obligatos. Mr. McCarty excels both as a pianist and vocalist. The eminent English actor, Ben Lewin will introduce next week only his marvelously accurate delineations which include "Fagin" in his prison cell, Grandfather Trent and other characters from Dickens. One of his greatest hits is

his recital of Chevalier's "A Fallen Star" which is the complaint of an aged and decrepit actor. Leonard Gautier's Animated Toyshop is the title given to one of the best animal acts in vaudeville. The curtain rises upon the interior of a toyshop in which are introduced four beautiful tiny ponies and a number of cute little dogs, whose statuesque attitudes cause them to be mistaken for rocking horses and other toys. They also perform a number of clever and original tricks. This act will be a delight to both old and young children. Delro, the famous Piano Accordianist will display his wonderful musical ability next week only and Owen Clark will mystify with his astounding feats of magic and legerdemain.

## KOHLE &amp; CHASE MUSIC MATINEE.

The program arranged for the next music matinee to be given by courtesy of Kohler & Chase, at Kohler & Chase Hall next Saturday afternoon, will be an exceptionally ambitious one. There will be no less than three soloists including Miss Ella R. Atkinson, soprano, and Prof. Joseph Beringer, and Zdenka Bulen, pianists.



EUNICE MAE GILMAN

A Talented Student of Mrs. Natalia Douillet Who is Studying for Opera, Will Sing at the Pupil Recital October 18, at Kohler & Chase Hall

Miss Atkinson is one of San Francisco's leading soprano soloists being well known both in public and private circles. She has an excellent voice and is very

artistic in her reading of the higher class of musical literature. Zdenka Bulen, a pupil of Prof. Joseph Beringer, has also won a series of artistic triumphs at public and private functions. She is a prominent member of the Beringer Musical Club and has gained many laurels by appearing in the occasional events of that fine organization. Miss Zdenka Bulen and Prof. Beringer, who is one of our most brilliant pianists, will interpret the well known Polonaise from Mignon which has been especially arranged for two pianos by Prof. Beringer.

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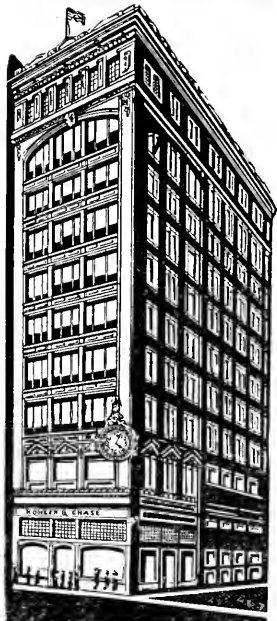
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## BEATRICE PRIEST FINE, SOPRANO.

Beatrice Priest Fine, the distinguished California concert soprano, is a splendid example of our contention that there are as fine artists residing in California as anywhere else. While Mrs. Fine is not now a resident of this State she was here for a long time, and having not the adequate opportunities to be heard in her home state, she went East and immediately gained universal recognition. She has become a prominent factor in church and concert circles throughout the Eastern States, and now she comes even to the Pacific Coast with as many, if not more, engagements to her credit than most of the artists that visit us during a concert season. Among the ten or fifteen engagements secured by Mrs. Fine during Sept., Oct. and Nov. may be counted among the most important: Ethel Club, Oakland, Sept. 17, Pacific Musical Society, San Francisco, Sept. 26, Public Recital, Oakland, Sept. 27, Adelphian Club, Alameda, Oct. 11, Berkeley Oratorio Society, University of California, (The Seasons), Oct. 26, San Francisco Orchestra, first popular concert, October 27, Saturday Club, Sacramento, Nov. 8, Saturday Club, Santa Cruz, Nov. 27 and a number of Southern California dates under the direction of L. E. Behrmer. Mrs. Fine delights her audience with her beautiful ringing soprano voice and her exceedingly intelligent interpretations and phrasing. No better evidence of her merit could be cited than the fact that she is constantly re-engaged after appearing once before a musical club. We are pleased to record here that Mrs. Fine has been selected as soloist at the first popular concert to be given by the San Francisco Orchestra this season. We do not doubt that her success will be marked.

## SHORT ITEMS OF INTEREST.

L. S. Sherman, President of Sherman, Clay & Co., is now in New York where he will spend a few weeks. During his Eastern trip, Mr. Sherman will also visit other large centers of the piano trade, and no doubt will be lavishly entertained as he is one of the most respected members in the music trade circles of the United States.

Mr. and Mrs. Pierre Douillet will present their pupils in a piano and vocal recital to be given on Friday evening, October 18th at Kohler & Chase Hall. The program has been prepared with especial care and both Mr.

## PASMORE TRIO'S CONCERT.

The exceedingly talented and successful Pasmore Trio will give its only concert in San Francisco at Scottish Rite Auditorium on Monday evening October 14th. On this occasion this able organization will have the assistance of Sydney Rottman, soprano, and Benjamin Moore, accompanist. The Pasmore Trio includes Mary Pasmore, violin, Suzanne Pasmore, Piano and Dorothy Pasmore, cello and has enjoyed remarkable success in concert tours through the Eastern and Southern States during the last two years. The forthcoming concert will be the first given by this splendid organization since its departure from Eastern triumphs. The trio will play on this occasion the exceedingly beautiful Schubert Trio in B flat major op. 99 and the serious and very musical Trio in B major op. 8 by Brahms. Those interested in the pure classic form of music should not fail to hear these very competent ensemble players in these two gigantic musical compositions. The Pasmore Trio is one of those organizations of which California may justly be proud. They were hailed during the last two years with genuine enthusiasm in the more important musical centers of this country. Their success was so pronounced that it has been deemed expedient and necessary to introduce them in New York, the Mecca for musicians in America. It is but fair and proper that a large San Francisco audience should be present to give these splendid musicians an adequate farewell and godspeed prior to their long concert tour which will begin the middle of November and end the middle of April. Besides appearing in New York the Pasmore Trio will give concerts throughout the middle Western and Southern States.

Miss Rottman, who will assist the Trio as soloist, is a dramatic soprano of remarkable power and range. She is well known in the Italian colony and has gained quite a reputation by singing at private affairs. This will be Miss Rottman's first professional appearance and it is expected that she will score an instantaneous artistic triumph. She will sing The Lorelei (Liszt), Ave Maria (Schubert) and Ari from "The Jewels of the Madonna" (Wolf Ferrari). The accompanist will be Benjamin Moore who is very prominently associated with the teachers' profession and is well and favorably known as an excellent organist. The concert ought to be as well attended as its unquestionable musical importance justifies.

## FERRIS HARTMAN IN THE ORIENT.

The many friends of Ferris Hartman will be glad to read the following item from the Dramatic Review of last Saturday:

Arthur C. Fox writes: Honolulu, Sept. 12.—I am pleased to say that we have had the most successful engagement of any company that has played here for ten years past; in fact, the opinion was that we were up against a bad one in coming in here at this season of the year and in the "hoodoo" house, but we have taken the curse off it and have broken all records for the time of year, and the length of the engagement, so you can tell all my friends that Ferris Hartman Company is making it some hard for others to follow with the bunk stuff. I have just received word from my corporation in Manila that they have broken ground for a \$100,000 theatre—so you see we mean business. I have also made arrangements with Bandman to play through India, so we will be gone for some time.

The most interesting announcement that the Musical and Dramatic Committee of the University of California has had to make in connection with the Half Hours of Music in the Greek Theatre for some time was that on Sunday, September 29th, Liza Lehmann's song-cycle "In a Persian Garden," a musical setting of the Rubaiyat of Omar Khayyam, was sung by a quartette consisting of the well-known soloists, Mrs. Zipha R. Jenkins, soprano, Mrs. Ruth Waterman Anderson, contralto, Carl Edwin Anderson, tenor, and Henry L. Perry, bass. The concert was made possible by the courtesy of Kohler & Chase, to show the excellence of the pianola for accompaniment at vocal concerts. On this occasion the accompanist was W. E. Ricks. As usual, at these Half-Hours, the concert was free to the public.

Mrs. Dr. Joseph Brady, soprano, pupil of G. S. Wan-rell, sang at the Fairmont Hotel recently with brilliant success. She is the possessor of a beautiful soprano voice which she uses with much artistic effect. Mrs. Brady sang at a recent studio recital of Mr. Wanrell's and scored an instantaneous triumph. She is a niece



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and Mrs. Douillet being very conscientious instructors the results achieved by the pupils ought to be exceedingly gratifying. The complete program will be as follows: Duo from "Lakme" (Delibes), Misses Eunice Gilman and Hulda Rienecker; Rigoletto—Paraphrase (Liszt), Miss Lucie Feder; Air from "La Juive" (Halévy), Miss Hulda Rienecker; Scherzo B flat minor (Chopin), Miss Ruth Thompson; (a) Villanelle (Del Aqua), (b) Air from "Madame Butterfly" (Puccini), Miss Eunice Gilman; (a) Romanza (Foote), (b) Campanella (Liszt), Mrs. Claire Bailey Darrimon; Air from Alcina (Handel), Miss Claritta Welch; Scene and Air from "Faust" (Gounod), Miss Eunice Gilman; Mrs. W. H. Banks, Accompanist.

Much interest is being manifested in the elaborate production of the great oratorio "The Seasons" at Harmon Gynasium, on the University of California Campus on Saturday, October 26th. Prominent soloists have been engaged for this occasion and Paul Steindorff is now rehearsing the chorus with that energy for which he is so well known. There ought to be a large audience in attendance when the director raises his baton in order to start the performance.

The Mansfield Club held the second meeting of the season on Thursday, September 26, at Mr. Mansfield's studio. The program was as follows: Mazurka (Saint Saens), A Noct (Medtner), Hazel H. Hess, Voice (Lieblin), Stella Howell; Etude (Moszkowsky), Widmung (Schumann-Liszt), Bessie Fuller; Crespucule (Friml), Habanera (Drangosch), Lorraine Ewing; Holberg Suite (Grieg), Esther Helte; Polonaise (Cecile Cowles), Lucia Paraphrase (Cecile Cowles), Cecil Cowles.

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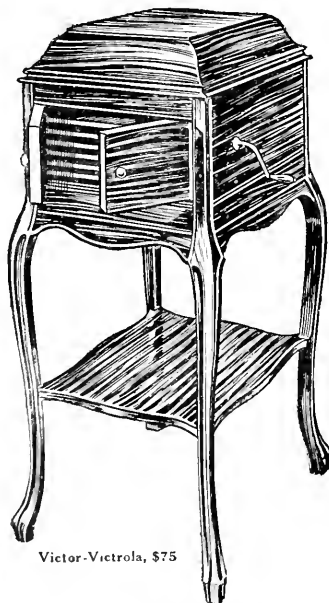
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VOL. XXIII. No. 3.

SAN FRANCISCO, SATURDAY, OCTOBER 19, 1912.

Price 10 Cents

## CONCERT SEASON OPENS WITH A RUSH.

Martin-Ganz Recital Inaugurates Greenbaum Season.  
While Pasmoro Trio, Warren D. Allen, Donna Shinn, Eula Howard and The Loring Club Represent Resident Artists.

By ALFRED METZGER.

The first half of October opened the concert season with a rush. Nearly every evening the editor of this paper was called upon to attend a concert during the last ten days or so. On some evenings there were even two or three events. Owing to the numerous musical affairs and to the limited space at our command, we shall be as brief as possible without omitting anything of importance. Before we begin with the enumeration of the concerts, we shall refer briefly to the first production of Salome in San Francisco by the Lambardi Pacific Coast Grand Opera Company, which took place at the Cort Theatre on Friday evening, October 11th.

**RICHARD STRAUSS' SALOME**—Those of our readers who have seen our exhaustive report of the opera "Candide" presented by the Lambardi singers already know our attitude toward the so-called modern realistic school. The old school of operatic composition per-

Oscar Wilde's poem of Salome in decidedly bad taste from a literary point of view. There is so much of the beautiful in life that the ugly may be ignored or forgotten without being missed. While Tarquini was very successful in her vocal interpretation, such as Mr. Strauss permitted, she might have been stronger from a histrionic point of view. When one knows the story and hears the music Tarquini was rather tame in comparison. When you do anything at all whether it is beautiful or ugly, do it thoroughly or else leave it alone. The best performance of the evening was the role of the Prophet by Nicoletti, the baritone. Both vocally and histrionically it was a most artistic and dignified interpretation, and will remain long in the memory of those who had the fortune to hear it. Two performances of "Carmen" with Tarquini in the title role were the new performances for the last and fourth week's repertoire of the Lambardi Company. It was a very successful engagement, indeed the best from an artistic point of view which Lambardi has given us since the earthquake. We congratulate Messrs. Patrizzi and Gallo upon the good taste displayed in the selection of artists, repertoire, musical director and orchestra. We especially want to emphasize the genius, as operatic conductor, of Signor Ravagnoli. It was simply marvelous for him to be able to present Salome under the conditions he labored under. The orchestra, almost exclusively consisting of local musicians, was something

obligato with his well known artistic finish. The complete program was as follows:

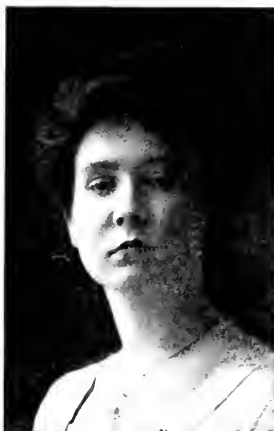
Para Waltz (Arditi), Donna Shinn; (a) Nocturne B major Op. 62 (Chopin), (b) Etude De Concert D flat (Liszt), Eula Howard; (a) Lehn Deine Wang (Jensen), (b) Guten Abend Gute Nacht (Brahms), (c) Still Wie Die Nacht (Bohm), Donna Shinn; (a) Liebestraum (Liszt), (b) Czardas (Rubinstein), Eula Howard; (a) Jewel Song "Faust" (Gomodo), (b) Molly Bawn (Samuel Lover), (c) Loch Lomond (Arthur Foote), (d) Comin' Thro' the Rye (Scottish Song), Donna Shinn; Mad Scene "Lucia" (Donizetti), with flute obligato, Donna Shinn.

**THE BAILEY-RILEY-ALLEN CONCERT**—One of the most pleasing concerts we have attended in a long while was that given by Fanny Myra Bailey, soprano, Herbert Riley, cellist and Warren D. Allen, pianist, at Town and Gown Hall, Berkeley, on Tuesday evening October 8th. The program was an exceptionally well selected one and it was interpreted with a sincerity of purpose and a thoroughness of musicianship that was indeed a credit to Berkeley musical circles. The program opened with the Beethoven Sonata in A major for piano and cello and introduced to us a new cellist by the name of Her-



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RUTH THOMPSON

A Talented Piano Pupil of Pierre Duillet Who Appeared in a Recital at Kohler & Chase Hall Last Night (Friday, Oct. 18).

mitted the vocal score to overshadow the orchestral part. This new school makes the orchestra overrule the singing. Neither of the two schools comes up to our ideal of genuine operatic art. We believe that the vocal score and the orchestral score should be upon equal terms and that a vein of melody should run throughout the work. We have said that we are under the impression that the present era of hysterical fads in composition is retrogressive in its character, that is to say it is not actually an improvement on older modes of composition, especially in opera. However, it may be a sort of bridging over from the old to the new and may be a means to an end by finally achieving the really ideal operatic masterpiece. It will be difficult to improve on works like Wagner's or even Mascagni's, Leoncavallo's or Puccini's, but if such a thing were at all possible it can not be done in the way Strauss is doing it in "Salome." We shall never admit that noise can possibly be mistaken for music, and if this opera "Salome" is not constantly interrupted by noise we do not know the term of the word. It is true there are many instances of beautifully flowing melody, but they are rather fleeting and brief, and the noise prevails almost throughout the hour of constant strain toward melodramatic effects. This noise may be realistic. It may remind one of a human being's groans. It may describe successfully the falling of drops of blood. But what of it? Why are such descriptions at all necessary? We are of the opinion that they have no place in music, and consequently we consider "Salome" in as bad taste from a musical point of view, as we consider

to be proud of. We do not believe that with the number of men in the orchestra and with the lack of rehearsals the opera Salome could have been presented as well as it was here anywhere in the world. We take our hat off to the members of the orchestra and their able leader.

**DONNA SHINN AND EULA HOWARD CONCERT**—Miss Donna Shinn and Eula Howard gave a song and piano recital at Scottish Rite Auditorium on Monday evening October 7th. There was a large audience in attendance. Miss Howard, who is now Mrs. Thomas Nunez, played even better than usual. She was in an exceptionally happy mood revealing both technical and temperamental qualities of superior character. Especially effective and delightful were the impressions received from her reading of the Chopin and Liszt numbers. She well deserved the enthusiastic applause that greeted her at the end of her numbers. Miss Shinn possesses a beautiful soprano voice of a mezzo timbre. Indeed it is an unusually pleasing and caressing vocal organ. Miss Shinn's personality is also most delightful and should add much to her public success. However, as a friend of aspiring California artists, we would advise Miss Shinn to study singing a little longer ere she presents herself as a professional artist before the public. She needs a little more breath support and we are sure that as soon as she has grasped the mysteries of respiration properly it will make a wonderful difference in her singing. She seems to have temperament and personality enough to win out eventually. We believe that we are doing her a good turn to call attention to her vocal delinquencies. Louis Newbauer played the flute

bert Riley. Mr. Riley is not a novice on the concert platform having earned laurels in Europe and America prior to his arrival in San Francisco. He has a smooth, "liquid" tone and his technique is surely remarkable. He also possesses an ample amount of temperament and plays with a sense of rhythm and a virility that is enjoyable to a marked degree. He also appears to be a musician of more than ordinary intelligence. Mr. Allen revealed himself at his best on this occasion. Technically and musically he gave a splendid account of himself, bringing out the resources of the piano to a degree where he gave thorough satisfaction to his critical listeners. Mr. Allen is surely one of our most conscientious pianists. Miss Bailey had a fine opportunity to reveal her artistry at its height. She was in excellent voice and interpreted her songs with a feeling and an adherence to technical and emotional details that proved her a vocalist of fine resources. She was heartily applauded and deserved the genuine homage accorded her. We gladly count Miss Bailey among California's most pleasing vocalists. The program was as follows: Beethoven's Sonata in A major for Piano and Cello, Songs—"Wie Melodien zieht es mir," by Brahms, "Gretchen am Spinnrade," by Schubert, "Heuliche Auforderung," by Richard Strauss, "Funeral March," written for the Piano by Franz Liszt, after hearing of Chopin's death in 1849; for piano Six Waltzes, by Brahms, "The Enchanted Cathedral," one of Claude Debussy's latest works, in

(Continued on Page 3, Col. 2.)



HENRY HADLEY

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# PACIFIC COAST Musical Review

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GEORGE P. TALLANT.

Notary Public in and for the City and County of San Francisco, State of California, 128 Sutter Street.

[SEAL.] (My Commission expires June 28, 1915.)

## BERKELEY ORATORIO SOCIETY CONCERT.

The Berkeley Oratorio Society announces its second concert of the year for Saturday evening, October 26, at the Harmon Gymnasium on the University Campus. The work to be presented will be Joseph Haydn's oratorio "The Seasons," which will be given for the first time on this coast with a chorus of one hundred and twenty-five voices, soloists of ability and reputation and an orchestra of fifty of our best symphony artists, Paul Steindorff, the untiring director of the Society reports the progress of the Oratorio's regular choral and ensemble rehearsals as most satisfactory. The selection of "The Seasons" by the council of the Oratorio Society is to be especially praised as the eternal youth of "Papa" Haydn's choral work will certainly be a joy to our musical community and a joy not easily forgotten.

The present rendering of "The Seasons" will be the only opportunity the public will have to hear this masterpiece in its entirety. For as at each concert another choral work of importance is to be presented, and as the Berkeley Oratorio Society will commence preparations for the proposed May Festival directly after the presentation of "The Seasons" it will be impossible to devote any time to another rendering, as was the case last spring in the Verdi Requiem, when the surprise at the artistic finish and sincerity was so pronounced that it required another performance at the Greek Theatre to satisfy the clamor of our music lovers.

In consequence of the single performance of "The Seasons" the Council has decided to issue single tickets at the price of seventy-five cents to give earnest students and lovers of music an opportunity to enjoy the production. The soloists engaged to interpret the musical characters of Haydn's Oratorio are: Beatrice Priest-Fine, the noted Oakland soprano, whose artistic career in New York is being watched with the greatest interest and whose delight at appearing in such splendid surroundings induced her to cancel several recital offers which she had under consideration. The tenor part of Lucas, the young countryman, is in the hands of Howard E. Pratt, who has just returned from a two years' sojourn in New York devoted to concerts and to study. Chas. F. Robinson, the young basso, will have his first opportunity to employ his beautiful sonorous voice in Oratorio, and with the baton in the enthusiastic hands of Paul Steindorff another musical treat is in store for us.

## "THE ROSE OF PANAMA" AT THE CORT.

The English version of "The Rose of Panama," a sparkling Viennese operetta that is a worthy companion to "The Merry Widow," "The Chocolate Soldier" and other recent musical successes, will be the attraction at the Cort for the week commencing Sunday matinee under the management of John Cort. Chapine, the delightful little French prima donna who won New York in a single night, will head a cast composed of sixty-five singers and comedians of more than ordinary distinction, the majority of whom appeared during the engagement in New York last season. Holbrook Blinn in "A Romance of the Underworld" follows.

## MISS NELLIE WALKER'S DEBUT.

Miss Nellie Walker appeared before the Albert Sidney Johnston Chapter of the Daughters of the Confederacy and a large assemblage of guests at St. Francis Hotel, Saturday afternoon, October 12, and made her debut as a singer of Indian songs. She was dressed after the Zuni fashion, quite elaborately, with a multitude of beads and the general effect was very picturesque. Her two numbers were both by Troyer—"Blanket Song" and an "Invitation." Both of these were received with much applause. They were sung in a dramatic way, in good voice and with sympathetic and intelligent spirit. Miss Walker has good promise of popularity in this special line and also in a much wider field. She is a pupil of Miss Marie Withrow. She was accompanied by Miss Clara Lowenberg, a pianiste, who is taking front rank as an accompanist, and who is well known as a soloist of much ability.

Miss Ada Clement, pianist, announces a concert to be given at the Hotel St. Francis on Tuesday evening, October 29th. She will be assisted by Miss Caroline Halsted Little, soprano, and the Gustave Mahler Ensemble. The program, which is an exceedingly serious and artistic one will be as follows: Piano Solo, D minor Sonata, Op. 31, No. 2 (Beethoven); Soprano Solos—Wohin (Whither) (Schubert), Brant Lieder (Bride Songs) Schumann), Ständchen (Serenade) (Brahms), Fischerknecht (Fisher Boy) (Liszt), Salome's Aria (From Herodiade) (Massenet); Piano Solos—Largo, B major, op. 58 (Chopin), Variations, Op. 12, "Je vends des Scapulaires" (Chopin); Piano Quartet—G minor, Op. 25 (Brahms).



MISS NELLIE WALKER  
A Pupil of Miss Withrow, Who Made a Successful Debut at the St. Francis Hotel, Last Saturday Afternoon.

An unusually artistic event proved to be the regular meeting of the Pacific Musical Society which took place at Golden Gate Commandery Hall on Wednesday morning October 9th. The program was presented by Emilio Ferrer, Miss Joan Baldwin, violin and piano, Miss Fernanda Pratt, contralto, and Mrs. Eugene E. Elkus, soprano. The next event will take place on Wednesday morning October 23rd. The program will then be presented by Mr. John McGraw, piano, Miss Juanita Waterman, soprano, Mrs. E. De Los Mares, contralto, and the String Quartet of the Gustave Mahler Ensemble. The latter will play the Schubert A minor Quartet op. 29.

B. Liederman, tenor, and the well known Cantor of Temple Israel, has resumed his vocal classes. During the recent Jewish Holiday season, Mr. Liederman directed the splendid musical services in a manner that earned for him the gratitude of his congregation and the congratulations of his friends. Mr. Liederman will appear in several concerts during the ensuing season.

(Continued from Page 1, Col. 3.)

which the central idea seems to be that of a cathedral engulfed in fog: "The Moon drops low," from Cadman's Cycle of Indian Songs, "The Crying of Water," from Campbell-Tipton's Sea Lyrics, "June," by Downing; for "Cello—The Swan, by Saint-Saens, Symphonic Variations by Beethoven.

THE MARTIN-GANZ CONCERT—Will L. Greenbaum's concert season opened at Scottish Rite Auditorium last Sunday afternoon with a joint vocal and piano recital by Riccardo Martin and Rudolph Ganz. To tell the truth we were rather disappointed in Mr. Martin. While he possesses a big, vibrant, dramatic tenor voice, he uses it in a manner that does not display it to its greatest advantage. In the first place he sings "pinched," not allowing the voice to come

forth clearly and freely, and consequently straining the upper notes in a manner disagreeable to listen to. Then he does not have a spontaneous attack of his notes, but gets at them in a sort of crescendo fashion. Furthermore he slides rather perceptibly from low to high and high to low notes, thus creating a very unmusical effect. His diction is also very faulty. In addition to this Mr. Martin does not seem to know the term "piano" or "pianissimo," but sings everything "forte" or "fortissimo." There is no trace of bel canto no idea of mezza voce and none of those vocal delicacies and dainties which a pastmaster in the art, like Bonci, has revealed to us so successfully.

But, whatever disappointment we may have experienced in Mr. Martin, Rudolph Ganz made up for all of it. He is the sincerest form of the word a great pianist. His technique is astounding and his phrasing reveals the acme of musicianship. He is a brilliant technician as well as an intellectual player. He is versatile also. He interprets Chopin as successfully as Liszt, and while his compositions belong to the ultra modern school (sans melody) still they reveal remarkable talent and possibly a better understanding of them would aid us more in defining their actual character. At present we can only see the technical advantages of op. 23 and the Peasant Dance. Musically we have not yet found anything to admire in them. However, we want to emphasize the fact that Mr. Ganz is a pianist whom no student or teacher can afford to miss. He is surely one of the masters of the instrument. His interpretations are original and above all individual, and they are well worth hearing and enjoying. We have never heard a more musical reading of Liszt's Rakoczy March than that of Mr. Ganz, and we mention this one composition more because of its importance, but because we had hitherto never received the impression that it was musical. We have to thank Mr. Ganz for enlightening us. The program was as follows:

Etudes Symphoniques Op. 13 (Schumann), Mr. Ganz; Foreign Songs (a) Serenata (Siniagaglia), (b) Als die alte Mutter (Dvorak), (c) Mattinata (Leoncavallo), Mr. Martin; (a) Prelude C sharp Op. 45 (Chopin), (b) Berceuse (Chopin), (c) Polonaise A flat (Chopin), Mr. Ganz; Aria "Che zelda manna" (La Boheme) (Puccini), Mr. Martin; English Songs (a) Before Dawn (Chadwick), (b) What is Love (Ganz), (c) Morning Hymn (Henschel), Mr. Martin; (a) Intermezzo from Op. 23 (new) (Ganz), (b) Bauerntanz (Peasant's Dance) (new) (Ganz), (c) Petrarca Sonetto A major (Liszt), (d) Rakoczy March (Liszt), Mr. Ganz; Aria "E lucevan le stelle" (La Tosca) (Puccini), Mr. Martin.

THE PASMORE TRIO—The Pasmore Trio gave its only San Francisco concert at Scottish Rite Auditorium last Monday evening in the presence of a large audience. The program consisted of the Schubert Trio in B flat major, op. 99 and the Brahms Trio in B major, op. 8. These two compositions were really difficult tasks for any experienced musicians, even though they were much older in years than the young ladies constituting the Pasmore Trio. We doubt, however, seriously, whether they could have given a more matured, a more enjoyable and a more intelligent reading of these works. There was a balance of tone, a unanimity of expression, a singleness of phrasing and an evenness of ensemble that brought joy to the heart of anyone who really understands something about the pure beauty of the classics. To go into further details of the exemplary work done by these young musicians would be futile, for it is sufficient to say that the most particular connoisseur could not help enjoying a concert of such unquestionable artistic merit. The soloist was Sophie Rottanzi, who possesses a soprano voice of great warmth and lusciousness. It is well placed and well used, has an even smooth quality in the high as well as low positions, and Miss Rottanzi phrases very intelligently and very artistically. The Loreley by Liszt and Schubert's Ave Maria were delightfully interpreted, but we thought the aria from The Jewels of the Madonna rather too difficult for the artist, or possibly she did not yet grasp the actual musical meaning of the work. As an encore Miss Rottanzi interpreted an aria from La Tosca with fine temperament and a thorough knowledge of the musical value of the work. She directed, so he heartily congratulated upon her debut as a professional singer and her services ought to be much in demand. Benjamin Moore played the accompaniments very effectively.

THE LORING CLUB CONCERT.—The Loring Club gave its first concert of its thirty-sixth season at Scottish Rite Auditorium last Tuesday evening October 15th, under the able direction of Wallace A. Sabin. The spacious hall was packed to overflowing and the enthusiastic applause and demands for encores testified to the impression made by the performers upon the audience. Mr. Sabin was in fine mood, and notwithstanding the rather few rehearsals which could be had on account of Mr. Sabin's recent return from Europe, there was no hitch apparent and the unquestionably efficient director wielded his baton with precision and with effect. The Club was assisted by Mrs. Richard L. Partington, mezzo soprano, who possesses a very pleasing voice on which she uses daily and with effect, and by Miss Gino Severi who was the excellent concert master. Fred Maurer accompanied with his well known good taste and certainty. The program was a very gratifying one and among the successful numbers we desire to especially commend The Song of the Camp by Dr. H. J. Stewart, which proved to contain impressive virility of conception and fine ingenuity of execution, especially that part that brings in the counter melody of Annie Laurie and a similar title "Starvation" (Wallace A. Sabin) which contains many elements of lyric beauty. The complete program, which was well rendered, was as follows: Introduction and Hymn to the Sun (Masenanti), The Lamp in the West (Horatio Parker), Cycle of Songs from Tennyson's Maud (Arthur Somervell), The Song of the Camp (H. J. Stewart), Six Ancient Folk Songs of the Netherlands (Adrien Valerius); Three Songs—Night (Landon Ronald), Drowsings (Garnet Wolsey Cox), Sweet Brim (Wallace A. Sabin), The Village Blacksmith (William A. Haesche).



By ELIZABETH WESTGATE

Oakland, Oct. 14, 1912.

An announcement of especial moment is the one which follows:

The Berkeley Piano Club, to whose wise and at times courageous efforts many unusual musical events on this side of the Bay are due, has engaged the Beel Quartet for a series of four concerts to take place before the close of the year. The first was on Thursday night of last week, at the club house; the others on October 31st, November 21st and December 12th—all on Thursday evenings. Mr. Beel has prepared programs of the greatest interest. For example, the first presents a Mozart Quartet in G major, four movements—that one of which the last movement is in 2/2 time and the Beethoven Quartet in C major, op. 59, No. 3. Two shorter works of modern composers complete the offering. At the second concert the Schubert Quartet in A major and the Dohnanyi Quartet in D flat will be given. The capacity of the club-hall will, it is nearly certain, be taxed to accommodate those who will be eager to hear Mr. Beel, and his associates, Mr. Meriz, Mr. Firestone and Mr. Villalpando.

The Berkeley Musical Association, encouraged by the overwhelming success of its season 1911-1912, is preparing a remarkable series of concerts by well-known artists for 1912-1913. Harmon Gymnasium, though not perfectly adapted to concerts, is yet the only Auditorium in Berkeley, sufficiently large to seat the members. It has therefore been chosen for the various concerts this year. On Friday evening, October 18th, Riccardo Martin, tenor of the Metropolitan Opera Company, Rudolph Ganz, the Swiss pianist, with Miss Lima O'Brien as accompanist, will open the season of the Association. The unerring taste of Julius Rehn Weber, the secretary, is responsible for much of the success of the previous seasons. There has never been, so far as my memory serves, a disappointing program, of all that the society has presented, and some—indeed many—have been memorable. That this season promises Mischa Elman, Josef Lhevinne and Madame Julie Culp (the Dutch lieder singer) is a surety of its continued great success. A fifth concert not yet decided upon will be added to those just mentioned.

The Berkeley Oratorio Society is to give a concert this month. The details have not yet reached me.

Miss Clara Freuler, whose slugging at the fine concert at Scottish Rite Hall on Sunday given by Mr. Grienauer occasioned so much for comic comment, at a Berkeley singer, having made her debut, before going abroad, as a pupil of Mrs. Carroll-Nicholson. Miss Freuler's talent has been further cultivated, as was proved by her list of varied songs at the concert on Sunday. The program has been reviewed by the editor-in-chief, so that I content myself with this brief mention.

Luther Marchant of Berkeley, has begun his work at the Northern College, having already twenty students amongst the college men, and many others in prospect, as well as a position in a prominent church. His winter will therefore be a busy one. He may repeat there in concert the numbers which he gave with so much distinction at Golden Gate Commandery Hall last month, at the recital of several of Miss Withrow's pupils.

Miss Edna Fischer of Alameda will give a recital at Adelphi Hall on Tuesday evening of this week. Miss Fischer has prepared a program of interesting songs, with Mrs. Ford Edwards Samuels as accompanist, and Mr. Blanchard in piano solos.

The Unitarian Club of Alameda has resumed its fortnightly gatherings. At the second meeting the music comprised tenor solos by Stephen N. Wyckoff, who sang

"A Border Ballad" by Cowen, and Whelpley's "I Know a Hill." Hawley B. Hickman, the "cellist, played the "Meditation" from "Thais, and a Chopin Nocturne. Both musicians were received with much favor. Arthur Agard is the director of music of the club.

The various departments of California Institute of Musical Art are having frequent exposition. On last Saturday evening Mme. Sofia Neustadt, the soprano singer and lecturer on musical subjects, gave a very charming and instructive lecture on The Art of Song, with illustrations at the Hartman School. Mr. William Gaeruch assisted the singer as accompanist.

Persons planning concerts and other musical events, in Oakland, Alameda and Berkeley are invited to send their programs to me. My daily work affords me no leisure to make inquiries as to these matters, but I am always glad to mention them when they are brought to my notice.

ELIZABETH WESTGATE.

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Mme. Johanna Gadski, the queen of dramatic sopranos and one whose art is so great that she can sing a Wagnerian opera one night and a Mozart work the next, is announced for two special programs under Will Greenbaum's management during the coming week. Only one of these, however, will be given in San Francisco the other being scheduled for Oakland. The Oakland concert is announced for next Thursday afternoon, October 24 at 3:15 and the program is as follows: "Dieu Theure Halle" from "Tannhäuser" and the songs "Engel," "Träume" and "Lullaby" all by Richard Wagner; "Frühlingstraube" and "Aufenthal" Schubert, "Wehe so willst du mich meiden" "Nachtigal" and "Der Schmied" by Brahms and "Ruhe meine Seele" "Das Geheimnis" by Richard Strauss: In English—"June," Walter Morse Rummel "Sleep, then ah Sleep," Branscombe, "Love and Springtime," Metcalf, "The Cave" and "In the Tree-tops high," Schneider and Mary Turner Salter's wondrous work "The Lamp of Love" which is fully equal to her "Cry of Rachel." Seats may be secured at Ye Liberty Playhouse, Oakland on and after Monday morning. Mail orders should be addressed to H. W. Bishop.

The one and only San Francisco public concert (Mme. Gadski, of course, sings for the St. Francis Society on Tuesday night) will be given at the Columbia Theatre next Sunday afternoon October 27 at 2:30. The program can best be described by the word "colossal." Here it is in its entirety—Arias "Ritornella Vincitor" from "Aida" and "The Suicide Scene" from "La Gioconda"; "Lieder—"Die Forelle" Schubert, "In den Schatten meiner Locke" and "Das Erlösene Mädchen" Hugo Wolf "Im Herbst" Franz and "Wilkommen mein Wald" Strauss; Songs in English—"The Little Gray Dove" Saar, "Unmindful of the Roses" Schneider, "Love and Springtime" Metcalf, "To You" Oley Speaks, and "Ecstasy" by Rummel. A closing group of masterpieces will be "Isolde's Narrative to Brangane" and "Liebestod" from "Tristan and Isolde." At each concert that splendid artist, Edwin Schneider will play solos besides accompanying the star. Seats will be ready at Sherman, Clay & Co.'s and Kohler & Chase's on Monday. Address mail orders to Will L. Greenbaum.

## THE MARTIN-GANZ FAREWELL.

The farewell concert of Riccardo Martin and Rudolph Ganz will be given this Sunday afternoon, October 20 at Scottish Rite Auditorium at 2:30. Mr. Martin's arias will be the "Flower Song" from "Carmen" in place of the "Fedora" number originally announced and the "Liesbeslied" from Wagner's "Die Walküre" besides groups of songs. Mr. Ganz will play by special request Beethoven's "Moonlight" Sonata, Brahms' "Intermezzo" Op. 116 No. 6 and "Capriccio" Op. 76 No. 2, "Frage" (Question) Andrea "Rhapsody" in C major by Dohnanyi in one group and two of his own compositions and two Liszt works in another. Seats are on sale at Sherman, Clay & Co.'s and Kohler & Chase's and on Sunday the box office will be open at the Hall after 10 A. M. After this concert these artists will appear but twice in joint recitals when Mr. Ganz will complete his long tour of piano recitals and Mr. Martin resumes his position as leading tenor at the Metropolitan.

Mrs. J. E. Birmingham is planning a concert to be given at the Alcazar Theatre sometime toward the latter part of November. The date that has been set was

to be Friday afternoon November 22d, and unless there will be a symphony or popular concert on that date, it will remain as selected. Mrs. Birmingham will present as a special feature on that occasion, Dr. H. J. Stewart's exquisite cycle of songs entitled Yosemite Legends. These songs will be given in costume and with the necessary scenic accessories. It will prove a most delightful event.

The pupils of Mrs. Oscar Mansfeldt will give a concert for the Ebell Club in Oakland on Tuesday evening October 22d. The program will be as follows: Sonata for Piano and Violin (Gade), Miss Helen Wilbur and Miss Carrie Gobel Weston; Chaconne (Bach-Busoni), Miss Alma Birmingham; Variations Serieses (Mendelssohn), Miss Roxana Weihe; Melodie (Gabrilowitch), Havane (Debussy), Valse (Herman Perlet), Miss Edna Goeggel; Gracioso Fantastique (Padernewski), Tarantella (Liszt), Miss Edna Montague; Nocturne (Chopin), Magic Fire Scene from Die Walküre (Wagner), Miss Alma Birmingham; Etude F major (Chopin), Scherzo C sharp minor (Chopin), Miss Roxana Weihe.



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## UNITED STATES MARINE BAND.

(Continued from Page 5, Col. 2.)

At the Sunday night concert Wagner's "Tannhäuser" Overture and "Entrance of the Gods to Walhalla" from "Das Rheingold," Sinding's "Rustle of Spring" selections from Von Weber's operas, Liszt's "Hungarian Rhapsodie" No. 2 and a number of smaller works will be given and the soloists will be Miss Sherrier in Micaela's Aria from "Carmen," M. Vanpoucke the clarinet virtuoso and Peter Lewin who is said to be a wonder on the xylophone. On Monday afternoon the matinee will commence at 3:15 so that school children may attend and the Overture to "Il Trovatore" by G. Meyer, Weingartner's fantasia on Weber's "Invitation to the Dance," Selections from "La Bohème" etc. are on the list.

The farewell Marine Band concert will be given Monday night at 8:15 and the important numbers will be Overture to "Mignon" Thomas, "Fifth Nocturne" Leybach, "Love Scene" from "Feuersnot" Richard Strauss, Selections from "Lohengrin" Wagner and Liszt's "Hungarian Rhapsodie" No. 9 (Pester Carnival). The soloists will be Mr. Frey and Miss Shier. Tickets for the Marine Band Concerts will be Admission 50 cents, and reserved seats 75 cents and \$1.00. Children at matinees 25 cents.

## ORPHEUM.

Comedy predominates in the next week's Orpheum bill and to all who enjoy a hearty laugh a most delightful entertainment is assured. Joseph Jefferson, a son of the famous American actor of that name and Felice Morris whose personal magnetism and histrionic ability have made her very popular will appear in Jesse L. Lasker's production of William C. De Mille's problem play of the future entitled "In 1999" which deals with the reversed condition of man and wife which the author predicts will exist at that period. In this clever little play the wife is the breadwinner and assumes all the privileges which were previously her husband's. She frequents the club, stays out at night and keeps her stay-at-home spouse, who is performing the household duties, in a state of constant anxiety. Albertina Rasch's "Le Ballet Classique" will be presented with Mlle. Domina Marini and Marcel Brucki dancers of international fame and late of the Metropolitan Opera House, New York. It consists of a series of classic dancers in which the premieres have the support of ten skilled and graceful corymbes.

"The Suffragette" a humorous advanced political satire will be played next week only by Franklin Ardell who is its author, with the assistance of Marie Walters. The sketch depicts a political campaign in which husband and wife oppose each other as candidates for the office of Mayor.

Mrs. Lois Patterson Wessitch, who left in August for Florence Italy, to pursue her operatic work with the well known teacher Lombardi, informs Mme. Beringer, her former teacher, that she had a most delightful interview with the maestro, and was at once accepted as one of his pupils. Lombardi has an enviable reputation as a master of bel canto, and has coached Caruso, Riccardo Martin, De Cisneros, Glenn Hall, Giovanni etc. Coming to Lombardi with a voice that has been well trained under Mme. Joseph Beringer's guidance, Lombardi assured Mrs. Wessitch that she will accomplish great things with him in a short time. As Lombardi only accepts a limited number of pupils, Mrs. Wessitch considers it a high compliment to have been accepted at once as among these. She will coach for grand opera.

## "THE SECRET OF SUZANNE."

The Secret of Suzanne will be presented at the Cort Theatre during the latter part of November under the management of Frank W. Healy. A company of especially fine artists has been engaged for this occasion. An opera briefly brilliant and delightfully to the point is "The Secret of Suzanne," the new work of Wolf-Ferrari, that has been so unanimously endorsed by large audiences in Chicago and New York. The operas of pronounced success during the past decade may be numbered upon the fingers of one hand, and this sparkling work easily stands first in the list. The composer has devised a score of much charm for a small string orchestra, giving music of the intimate kind its delicate values and poetic colors—virtues too frequently over-emphasized by the large orchestras. This feature will particularly recommend itself to music lovers. This score has melody attuned to the text of humor and sentiment as well as the potential play of pantomime. All of the roles are filled by artists of the Chicago Grand Opera Company selected by Manager Andreas Dippel; and all the scenery and effects utilized in the original production at the Auditorium will give picturesque value to this representation.

The Oakland Conservatory of Music gave another of its successful students academias at the Conservatory hall on Thursday evening October 10th. The program was as follows: Remarks by the Director; Piano Duet—"La Dame Blanche" Overture (Boildieu), Miss Hedwig Schnoor and Miss Ida Dast; Violin Duet—"Fantasia in G, Andante and Allegro" (Liszt), Miss Marie Kane and Miss Leolla Angell; Violin and Pedalium Solo Song (Pisni's) "Love's Proving (Lohr), Mr. Richard Hammond; Violin—(a) Andante in G, (b) Allegro in D (Tours), Miss Bessie Smith; Piano—(a) Pierrette (Chaminade), (b) Valse Caprice (Newland), Miss Elsie Johansen; Vocal—"My Heart at Thy Sweet Voice," (Saint-Saens), Miss Gina L. Wilkie; Violin—(a) Madrigal (Simonetti), (b) Legende (Wieniawski), Mr. Ralph E. Andel; Piano Duet—Overture, Le Temple et La Juive (Marschner), Miss Ida Lyon and Miss Madeline Campbell; Vocal—Sextette from "Lucie" (Donizetti), Miss Gina L. Wilkie, Soprano, Miss Joseph Taylor, Contralto, Louis J. Spuller and Giuseppe Muratori, Tenors, Francis D. Oliver and Norman P. Wilkie, Bass.

## MUSICAL REVIEW'S CALIFORNIA ARTISTS DIRECTORY

This Classified Directory of California Artists is published for Musical Clubs, Managers and anyone seeking artists of merit. The Pacific Coast Musical Review solicits correspondence upon the efficiency of the artists in this department. We will only recommend those artists who are really competent. Only professional and experienced musicians can secure space in this department. Advanced pupils and amateurs are not eligible. Musicians advertising in this paper to the extent of fifty cents a week or more are entitled to free space in this department. Any artist of merit can be placed upon a private list of California artists on file in this office without charge of any kind. We solicit the co-operation of all artists and musical organizations to distribute this Department thoroughly in all parts of the Pacific Coast. Until further notice this Directory will appear once a month.

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Miss Margaret Bradley, organist, assisted by Charles Lloyd, Jr. basso, will give an organ recital at Kohler & Chase Hall on Thursday evening October 21th. Miss Bradley is an excellent musician having appeared frequently in public and occupying one of the most prominent church positions in the Bay Cities. The program which will be presented on this occasion will be as follows: Allegro and Pastorale from the First Organ Sonata (Gulian), (a) Intermezzo, (Cellersti), (b) Romance in D flat (Lemare); Chorale Preludes—(a) Vater Unser im Himmelreich, (b) Erschienen ist der herrliche Tag, (Hachi); Finlandia (Sibelius-Fricher); Vocal Solo (Selected), Charles Lloyd, Jr.; Largo from New World Symphony (Dvorak); Allegro-Fuga from second organ sonata (Mendelssohn); (a) Romance (Faure), (b) Pilgrim's Chorus from Tannhäuser (Wagner), (c) Love Song (Sevin); Hosannah (Dubois).

## KOHLER &amp; CHASE MUSIC MATINEE.

The program to be given at the next regular weekly Music Matinee of Kohler & Chase, on Saturday afternoon, October 26, will again be of the utmost interest to music lovers. Among the particular features on the program will be the Twelfth Rhapsodie by Liszt which will be interpreted on the Pianola Piano and the Overture to Weber's Freischütz which will receive presentation on the Aeolian Pipe Organ. Both works belong to the gems of musical literature and should be most enjoyable to hear.

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joyable to hear. The soloist will be Robert Malcom Battison, a well known church and concert tenor of this city. Mr. Battison has been exceedingly successful in professional musical circles of late and his services are greatly in demand. He will sing an aria from La Gioconda and songs by Tosti and Leoncavallo. The complete program will be as follows: Rhapsodie Hongroise No. 12 (Liszt), The Pianola Piano; Cielo e mar from La Gioconda (Ponchielli), Mr. Battison, accompanied with the Pianola; Coquette Mazurka (Largella), Hungarian Dance No. 5 (Brahms), The Pianola Piano; Parted (Tosti), Matinata (Leoncavallo), Mr. Battison accompanied with the Pianola; Overture Der Freischütz (Weber), The Aeolian Pipe Organ.

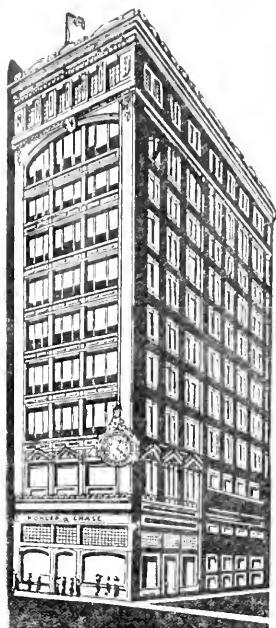
A grand testimonial was tendered Mario Lambardi, director of the Lambardi Pacific Coast Grand Opera Company at the Cort Theatre Friday afternoon, October 18th by all the leading artists and members of the chorus. The program was in the form of an operatic festival including complete productions with costumes and scenery of extracts from Barber of Seville, "Salvator Rosa," Tosca, Thais, Lakme, L'Amico Fritz, La Mia Bandiera and an entire act from Conchita. The full orchestra under the direction of Gaetano Ravagnoli also assisted. The artists who appeared were: Giovanni Martino, Giuseppe Giorgi, Mme. Malvina Pereira, Francesco Nicoletti, Tarquinia Tarquini and Giuseppe Armanini.

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"Polonaise" No. 2. At the evening concert the complete "Peer Gynt" Suite by Grieg, selections from Humperdinck's "Hansel und Gretel," Rossini's "William Tell" Overture, Gungl's "A Spring Festival in the Alps" and a Wagnerian excerpt will be given. The soloists will be Miss Mary Sherrier a soprano from Washington, D. C. and M. Vanpoucke, clarinet virtuoso.

The concerts in San Francisco will commence at Dreamland Rink this Sunday afternoon, October 20 at 2:30 and among the numbers are Weber's "Oberon" Overture, selections from "Die Walküre," the Ballet Suite "Coppelia" by Delibes, Dvorak's "Humoresque" Chopin's "Valse Brillante" Op 18 and the Official march of the United States Marine Corps "Semper Fidelis" by Sousa. The soloists will be Miss Sherrier and George Frey whose instrument is the Euphonium.

(Continued on Page 6, Col. 1.)

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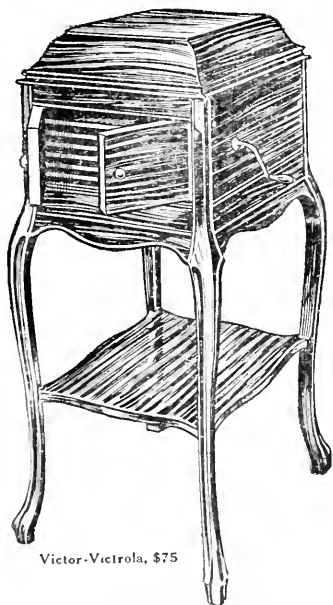
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PUBLISHED EVERY WEEK

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SAN FRANCISCO, SATURDAY, OCTOBER 26, 1912.

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## MME. GADSKI IN BETTER VOICE AND IN BETTER CONDITION THAN EVER

By ALFRED METZGER

Owing to unusual arrangements Madame Gadski will only give one public recital in San Francisco this year. This event will take place at the Columbia Theatre tomorrow (Sunday) afternoon, October 27. The Diva's first appearance in this city took place at the Columbia Ballroom of the St. Francis Hotel last Tuesday evening, October 22d. As a rule we consider the events that occur in the St. Francis Hotel before the St. Francis Musical Art Society as private affairs and therefore not subject to criticism. However, as this year we would be unable to review the Gadski concert until nearly a week after it takes place, we accepted an invitation from Manager Greenbaum and attended the St. Francis Musical Art Society concert for the purpose of giving our readers an idea of Gadski's art prior to the public concert at the Columbia Theatre tomorrow afternoon. When we listened to Madame Gadski last time she was here, we thought it hardly possible that there could be any improvement in her remarkable art. But when entertaining these thoughts we omitted to take one circumstance into consideration, namely, the fact that on former occasions Madame Gadski came to us after she had already toured the entire country and consequently after she had exhausted her energy and vitality to a degree that would have been fatal to anyone but the greatest dramatic soprano in the world bar none—not even Nordica, with due apologies to our good friend Thomas Nunan of the Examiner. This year, however, Madame Gadski began her concert tour in California or at least in the West, and she comes to us fresh from her rest in Europe and brim full of enthusiasm, energy and vigor and consequently gives us the very best that is in her. It would be a severe loss to any vocal student to listen to Gadski as she is this year, for we do not know of any concert singer before the public today who can give us a more intellectual or musically concert program as Madame Gadski did last Tuesday evening.

In addition to her consummate vocal art Madame Gadski is a truly wonderful program builder. She always has something new and interesting to offer. She was the first great artist who introduced us to groups of English songs at a San Francisco concert. She, too, showed us for the first time the impressiveness of Schubert's Erlking. This year she shows us how easy it is to arrange programs contrary to all precedents, and still retain their artistic character. Instead of beginning her program with a big aria, Madame Gadski began her program with a group of English songs, giving the latter the place of honor, as it were, and enhancing her former regard for the importance of our English composers. This is in itself a very gracious act, and should not be considered lightly, for the endorsement of a Gadski is a thing of far greater results

than many may imagine. The group of English songs was interesting for two specific reasons. First it contained two delightful contributions from the pen of that excellent pianist and accompanist, Edwin Schneider, and then it also included a work by Henry Hadley. Mr. Hadley's song was repeated, making a most favorable impression upon the audience, and justifying our good opinion we have of Mr. Hadley as a composer. We could continue to find something to praise in this program for quite a while, for every composition on it was worthy of being interpreted by the Diva, and by saying this we give an endorsement that we hardly would be willing to give to every program presented here during a concert season, and particularly to the program of certain of the operatic artists whom some of the New York managers have indiscriminately sent out to us of late. The Schumann and Schubert group of songs, the works

recital, and in our opinion the vocalists of Madame Gadski's intellectual power are very rare in the world. We know no equal to her among the dramatic sopranos of the day. Indeed every dramatic soprano we have heard is far, far beneath her in the exposition of songs and other vocal classics. Then there is Madame Gadski's bearing before her audience. She is always dignified and majestic. She dresses with exquisite taste—rich and still not overdone. She carries herself with chic and dignity, never resorting to cheap clap-trap to gain the applause of her hearers. It is an unalloyed pleasure to listen to such an artist. We can not consider any vocal student, or vocal teacher for that matter, as absolutely enthusiastic about the art of music, if they can stay away from a Gadski concert. We could not do such a thing. Therefore the concert at the Columbia Theatre tomorrow afternoon should be crowded to the doors.

Gadski comes to us only twice every two years. Surely this is not often enough to prevent anyone from hearing her at every opportunity. Be sure and hear Gadski, there are no artists from whom you can learn more than from her, and there are certain things which Gadski alone can illustrate to you.

In Edwin Schneider Madame Gadski possesses a very delightful accompanist and pianist. He has grasped the importance of adapting the piano part to the soloist, and he tries to bring out as much as possible the spirit of the individuality of the singer upon the ivories. His solos were also greatly enjoyed, especially so the Romance by Sibelius, which, by the way, seems to be quite a wild romance. Technically and musically Mr. Schneider gives sincere satisfaction, and adds considerably to the enjoyment of the evening.

The program was so interestingly compiled and so artistically arranged that we take pleasure in reproducing it herewith: Part 1. June (Rummet), The Rain is Falling on the Flowers (Hadley), Silent Years (Schneider), Snow Flowers (Schneider), Love is the Wind (MacFadyen), Mme. Gadski, Piano Solo Romance (Sibelius), Mr. Schneider, Part 2. Meine Rose (Schumann), Schnee-glockchen (Schumann), Gretchen am Spinnrade (Schubert), Die Forelle (Schubert), Erlking (by request) (Schubert), Mme. Gadski, Piano Solos: Clair de Lune, Arabesque (Debussy), Mr. Schneider, Part 3. Verlorenheit (Wolf), A Thought Like Music (Brahms), Auf dem Kirchhofe (Brahms), Rest Thee, Oh my Spirit (Strauss), Zaigunne (Strauss), Mme. Gadski, Part 4. Elsa's Dream (Wagner), Brunnhilde's Farewell to Siegfried, from "Götterdämmerung" (Wagner), Mme. Gadski.

Max MacDonald Hope, pianist, has recently returned to Los Angeles from Berlin where she studied the piano with Teresa Carreno and Bruno Bartolacci. She has opened a studio and will no doubt be in demand as soloist and accompanist during the season.



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We have dwelt so often upon Madame Gadski's artistic advantage that it is quite difficult for us to find something to say which we have not said before. Her voice is this time even fresher and more buoyant than ever. It penetrates to the very soul and thrills and lights every one fond of serious music. She reads wonderfully realistic stories into the songs she interprets. Madame Gadski not only electrifies us with her ideal dramatic soprano voice, with its rich depth and its "round" height, but she enraptures us with her intelligent reading of the lines, with her splendid diction, with the individualism and originality of ideas with which she invests every composition she has placed upon her programs. We prefer intellectual quality of interpretation to quality of voice, but if we can get both together, as in the case of Madame Gadski, we listen to the ideal vocal



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ALFRED METZGER . . . . . EDITOR

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## CHAMBER MUSIC BY RESIDENT ARTISTS.

The Beel Quartet which is about to begin its second series of chamber music concerts at the St. Francis Hotel, under the direction of Will L. Greenbaum, consists of well known San Francisco musicians of whom the community may justly be very proud. We never encourage the support of mediocre musicians whether they be residents of this city or not. But in the case of skillful artists and musicians of superior merit, such as they are represented in the Beel Quartet, we believe that they should be encouraged in preference to anyone coming here from the outside who is untried, and who has yet to make a reputation for himself. For this reason we want to impress upon the minds of our readers the fact that they must encourage the Beel Quartet if they are sincere in their endorsement of the stand of this paper in behalf of local artists. The Beel Quartet proved last year that it is an exceedingly able body of musicians. We believe it should be supported by everyone who has the musical welfare of this city at heart. By every principle of fair play the Beel Quartet is entitled to the united support of our musical public and our musical clubs. Our musical public is supporting outside chamber music quartets when they come under the proper auspices, and when they visit us in the regular way; but it requires especial pleading to support our own resident musicians in the difficult task of giving us regular annual series of chamber music concerts at prices within the reach of the humblest pupil. The Musical Review stands firmly and unequivocally for the California artists, unless superior ones come here to justify their support. So far there is no chamber music concert announced that is superior to the events given by the Beel Quartet, if we have a right to consider continued practice and experience in ensemble playing as a criterion for an ideal chamber music organization. If the resident musicians and their friends want to see that their rights are preserved they must rally around those organizations that stand for the best music as exemplified by organizations like the Beel Quartet. It requires the united support of all our musical people to make a series of chamber music concerns self sustaining. It is the duty of every genuine admirer of the art to contribute his share toward the successful outcome of this year's concerts of the Beel Quartet.

ALFRED METZGER.

## THE DOUILLET RECITAL A BRILLIANT SUCCESS.

The recital given by pupils of Mr. and Mrs. Pierre Douillet at Kohler & Chase Hall on Friday evening, October 18, was in every way a complete success. In many ways this recital was an ideal students' concert. Indeed we have attended very few pupils' recitals during our experience in musical journalism that equal this Douillet recital in artistic efficiency. Every one of the participants was sure of their work and each in turn brought to her respective composition with almost professional ease. Mr. and Mrs. Douillet have every reason to be proud of the work of their pupils. They showed excellent training, and lacked that nervousness which often mars the otherwise satisfactory character of a student's event. Miss Lucile Feder, who interpreted Liszt's Rigoletto Paraphrase revealed a splendid technique and a delicacy of touch and consciousness of execution that was really very praiseworthy. Miss Hulia Brienner sang an aria from "The Jewess" by Healey. She exhibited a fine sense of rhythm, a most intelligent sense of expression, purity of pitch, and what is especially worthy of comment a lack of "screeching" in the high notes. Indeed it was a most satisfactory exhibition of vocal art. Miss Ruth Thompson gave a delightful reading of the well known Chopin Scherzo in B flat minor. She showed poetic instinct, exhibited especially fine facility with the left hand, gave enjoyment with her rhythmic phrasing and revealed a command of technical difficulties that was really worthy of the heartiest commendation. Miss Eunice Gilman appeared in a duet with Hulia Brienner from Delibes' Opera Lakme, sang Villanelle by Del Aquia and the "Meditation" Aria from Butterfly and finally gave an entire scene from Faust, including the spinning wheel episode and the Jewel song. She acquitted herself of all these responsible tasks with credit to herself and teacher. Her voice is a true-like lyric soprano, exceedingly responsible and well developed and placed correctly in both high and low positions. Her diction is particularly clear and distinct and her colorature work is clear-cut and neatly executed. She gave the most satisfactory interpretation of the Faust scene that we have ever heard outside the professional stage. Mrs. Claire Bailey Darrington gave a very musically reading of Foots's Romanza and Liszt's Campanella. She possesses a very brilliant technique and the bell effects in the Campanella number were brought out with delightful realism. Miss Charlotte Welch by singing an aria from Handel's Alcina had perhaps the most difficult

task on the program on account of the many sustained tones in this composition. She acquitted herself wonderfully well in her exceedingly trying task and showed a breath control of great vitality and a contralto voice of fine timbre and velvety character. Indeed it is a voice in a thousand—a genuine, sonorous and rich contralto. We desire to congratulate Mr. and Mrs. Douillet for the excellent showing made by their pupils.

Mrs. William Henry Banks played the accompaniments with fine artistic taste and revealed many delicate sentiments in the expression of poetic musical thoughts.

A. M.

## MRS. NICHOLSON'S PROFESSIONAL PUPILS RECITAL.

Jesse Mary Murray, soprano, Hugh J. Williams, tenor, Eva Henrietta Gruninger, contralto and Lowell Moore Redfield, four professional pupils of Mrs. Carroll Nicholson gave a recital at Ebell Hall, Oakland, on Thursday evening October 17th in the presence of the largest audience we have ever seen assembled at this hall. Mrs. Mahd Hill Redfield was the accompanist and proved to be a conscientious musician and one well versed in the art of accompaniment. There were two ensemble numbers on the program which were indeed satisfactorily interpreted. The four vocalists gave here evidence that they were experienced in the difficult art of ensemble singing, manifesting good intonation and spontaneous attacks. The two ensemble numbers consisted of a Quartet entitled "Bedouin Song" by Foots and the well known song cycle "In a Persian Garden" by Liza Lehmann. The latter was given a remarkably fine reading and we want to compliment the singers heartily upon their intelligent interpretation of the various solos, duets, trios and quartets in this exceptionally difficult and impressive work.

Hugh J. Williams sang a Welsh song by Davies with a very well developed tenor voice which he at times



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uses with ease and mellowness, but which he also uses occasionally with rather a strained effect, especially when he desires to attain a dramatic climax. However, Mr. Williams is a very satisfactory tenor soloist. Miss Gruninger, possesses one of the most beautiful and most flexible contralto voices we have heard in this vicinity. She sang the well known contralto aria from Saint-Saens' Samson and Delilah with exceptionally fine taste, singing into it all the sentiment and poetry of the words. She is surely an artist of the finest qualities. Miss Murray sang a song by Rummel and one by Hind. Moore Redfield gave a most enjoyable interpretation of "Die possente" from Faust. His voice is of excellent material, smooth and even, and he reveals a vigor of execution and a sense of rhythmic values that make his work exceptionally delightful. The entire affair proved to be a most creditable one to exponents as well as to Mrs. Nicholson, who must look with pride upon an achievement that is worthy of the gratitude of a community as it has given the same four singers of artistic merit. There are not many teachers anywhere that can bring out four such professional singers during the zenith of their success. Many obstacles interfere in this, among them the unwillingness of professionals to appear as pupils of anyone, the frequent changes from one teacher to another creating hesitancy in acknowledging any particular teacher, the activity as teachers which prevents consideration of other teachers in public, and many similar conditions. It is very rare that professional artists and a former teacher are upon such amiable footing as exists between Mrs. Nicholson and the four vocalists who gave this delightful recital.

A. M.

## DELIA E. GRISWOLD'S CONCERT.

Much interest in being manifested in the concert to be given by Miss Delia E. Griswold at the St. Francis Hotel on Monday evening, October 28. From the program, which is attached to this item, will be seen that Miss Griswold is going to give her audience a most enjoyable musical feast. She possesses a beautiful contralto voice, and those who know her best are full of praise for her sincere artistic tastes and judgments. The assisting artist will be Hans Koenig, violinist, an artist of enviable local reputation, who has appeared with success at a number of important private and public events. Miss Florence Hyde, an excellent pianist and accompanist, will reside at the piano. The complete program will be as follows: Lassen—Du meiner Seele schonster Traum, Franz—Nebel, Franz—Kommt feins Liebenheit heut? Brahms—Zigeunerlieder, op. 112, Nos. 3 and 4; Grieg—La Rose, Chamblaud—Allouance, Ambroise Thomas—Le Soir, Saint Saens opera "Etenne Marcel"—Air Dauphin; Spohr—(a) Evening Rest, (b) Hunting Song; Violin Obligato by Hans Koenig, Pergolesi—Arioso, Handel, se espri, Gordiani—Canzone Toscana, Florida—Canzone a Napolitano, Donizetti—"Lacretta Borgia," Drinking Song; Grieg—"Thy warning is good," Lola C. Worrell—Absence, Tschakowsky—"O Sorrow, O Sweetness," Feratta—"Night and the Curtains Drawn." The tickets are one dollar each and they are for sale at Kohler & Chase and Sherman, Clay & Co.

## CORT THEATRE.

On Sunday night at the Cort we will become acquainted with Armstrong's "A Romance of the Underworld," a four act drama which was elaborated from the one-act vaudeville sketch of the same name and which proved such a success when played over the Orpheum circuit last season. In its present form, the play has proven tremendously successful. Additional interest attaches to the engagement through the fact that the star is Holbrook Hliss, San Franciscan. Hliss occupies an enviable place on the stage. In "A Romance of the Underworld" he is said to have the best role of his career. The playwright has painted a marvelously vivid picture of the tragedy of a brother and sister who, by reason of the boy's arrest, are drawn into the police court, that borderline between respectability and the "other half." Through the pull of a crooked politician whom she has refused to marry, the girl's brother is falsely accused of being a thief. The case seems hopeless until a young lawyer, a graduate from the ranks of newspaperdom, learns of the conspiracy and lends his efforts to clear the boy. "A Romance of the Underworld" will stay at the Cort for but two weeks with the usual matinees on Wednesday and Saturdays.

## THE BEEL QUARTET.

The first of the series of six concerts by the Beel Quartet will be given in the ballroom of the St. Francis Hotel on Sunday afternoon, Nov. 3 at 2:30 when the splendid organization will have the assistance of Mrs. Alice Bacon Washington the pianiste who has been heard all too seldom during the past few years. The Beel Quartet is now firmly established as one of the important factors in our musical life and its work will stand comparison with that of any similar organization in the country. Rehearsals have been held regularly throughout the summer and our music lovers and students are promised a genuine surprise when they hear the results of the earnest efforts of these artists. The program will consist of Schumann's "Quartet" in F major Op. 45, Brahms' "Sonata" for violin and piano and the "Quartet" in flat which was introduced to and by the Flonzaley Quartet four years ago and which everyone wants to hear again. Both season tickets are now on sale at Sherman Clay & Co.'s and Kohler & Chase's. Next Thursday night October 31 the Beel Quartet will give its second concert in Berkeley at the Piano Club Hall on Haste St., near College Ave.

## THE BERKELEY ORATORIO SOCIETY.

The Council of the Berkeley Oratorio Society desires to announce that the second concert of the first season will be given at the Harmon Gymnasium, this Saturday evening, the twenty-sixth of October, at 8:15 o'clock. At this concert Haydn's beautiful Oratorio "The Seasons" will be presented under the direction of Paul Steindorff, of a chorus of one hundred and twenty-five and an orchestra of fifty pieces together with the following soloists: Mrs. Beatrice Priest Fine, Soprano, Mr. Howard Pratt, Tenor, Mr. Charles Robinson, Bass. It has been decided to admit the general public at an advanced price and all members are requested to interest their friends in this important musical event. Single admission tickets for this concert, at seventy-five cents, will be on sale at Tupper & Reed, 2144 Center Street, Sadler's Bookstore, 2255 Telegraph Avenue; Gleason, Morse & Geary, 1000 Broadway, and Shook Avenue, Berkeley, and Sherman, Clay & Co., fourteenth and Clay streets, Oakland.

The Musical and Dramatic Committee of the University of California announces that the Half-Hour of Music in the Greek Theatre next Sunday afternoon, October 27th, at three o'clock, will be given by the Cecilia Choral Club, of one hundred and twenty-five voices, under the leadership of Mr. Percy A. R. Dow; and for this occasion, Mrs. Zilpha Hughes Jenkins has been engaged as soloist. The programme will be as follows: Beethoven's "The Glory of God in Nature," Elgar's "As Torrents in Summer," Soprano solo: Miriam's Song of Triumph, Reincke, Mrs. Jenkins; Sullivan's "The Long Day Closes," the Bridal Chorus from Cowen's "Rose Maiden," "Hear My Prayer" (Motette), Mendelssohn, Mrs. Jenkins and the Cecilia Choral Club; and the Hallelujah from Beethoven's "The Mount of Olives." The accompanist will be Mrs. Robert M. Hughes.

## L. E. BEHYMER'S SAN FRANCISCO OFFICE.

Widely Known California Impresario Tells Reasons Why it is Necessary for Him to Open an Office in the Coast's Metropolis.

L. E. Behymer, the widely known impresario made a flying visit to San Francisco last Sunday and Monday and while here the editor of the Pacific Coast Musical Review interviewed him upon his plans regarding the opening of a San Francisco office. In this interview Mr. Behymer authorized us to publish the following facts:

With a State 1,012 miles long, and from 200 to 400 miles wide, San Francisco 438 miles from Los Angeles, and San Francisco furthermore 400 miles from the Oregon line, and San Diego 130 miles from Los Angeles, and the Mexican Border still further south, the reason is apparent that with many new cities springing up who desire musical attractions, that all the territory outside of San Francisco, Oakland and Berkeley cannot be entirely handled from any one point. This, together with the fact that the concert endeavor of Impresario Behymer in California and the Southwest has assumed proportions which mean a closer supervision of the Philharmonic Courses which are located in Phoenix, Ariz., Reno, Nev., Sacramento, Fresno, Bakersfield, Pasadena, Los Angeles, San Diego, Redlands, Riverside, and many smaller places not so well known on the musical map of

This year the tour of the Interior State and the Southwest, outside of the Bay Cities, of the U. S. Marine Band, Victor Herbert's Orchestra, the Alice Nielsen Company of singers Mme. Gence and her company of dancers, the Chicago Philadelphia Grand Opera Organization, besides all the vocalists and instrumentalists touring the Pacific Coast, find their engagements through the same quarter. The population of California is rapidly increasing. Such cities as Santa Rosa, Chico, Merced, Marysville, Red Bluff, Watsonville, Santa Cruz, Santa Rosa, Oroville, Eureka, and many others are now in the 5,000 to 10,000 class and it has grown imperative that a closer attention to detail must be given to enable an increased business to reach the financial advantage in the price of better known artists than those who have visited these places before, particularly their auditoriums and theatres of limited capacity, to clubs and lodges, small memberships, and the local management unable to cope with the situation.

Not only must the music lovers pay tribute, but most every organization interested in the uplift of their town must be interested so the idea of a Northern office from which such centers may be reached naturally has been in the mind of Manager Behymer for years. Again, the local musicians who have gained the concert or virtuosi stage have never been taken care of to the extent that this office will undoubtedly carry out. The institution of the San Francisco office is in no way antagonistic to Manager Will Greenbaum, or any one else who may be interested in music in San Francisco, Oakland and Berkeley, but an active co-operation with all state managers will undoubtedly assist in the wearing down of many inharmonious situations. The office will act as a clearing house for local endeavor both in San Francisco and Los Angeles, and to assist in presenting the newcomer to the notice of the outlying sections who cannot afford the eastern or European artists with their higher prices.

Mrs. E. M. S. Fite, who has been known favorably in managerial circles in the East, especially in New York City, has accepted the management of the San Francisco office, and her artists of this season have been taken over by the Behymer management and will be used in conjunction with its own splendid list of attractions. Bands, orchestras and special operatic companies touring the state will now be in touch with the Behymer publicity and artists so routed through consecutive dates that they will find restful jumps and but little doubling. Publicity will find its way often into the State press and an endeavor to unite opposing factions, making small courses in the centers, into a unit so that a better endeavor may be secured and a better grade of artists presented will be one of the strong considerations. No artists will be handled direct; all will be secured through the eastern managers just the same as heretofore. Location of offices and personnel of staff will be announced later.

## YOLANDA MERO.

The first piano recitals under the Greenbaum management will be three by Mme. Yolanda Mero, gifted Hungarian artist, who is making her second tour of this country, and her first to the Pacific Coast. According to the press of two continents Mero has come into the fullness of her abilities. The critics have hailed her talent, her interpretative equipment, her musicianship, her technique and her personality with acclaim untouched by reserve. Mme. Mero is a graduate of the Conservatory of Budapest and most of her work was done under Frau Professor Rennebaum a Liszt pupil. From what we read of Mero's accomplishments she plays with all the poetic fire and romance associated with the Magyars. The Mero programs will include many works entirely new here and some of the less rarely played classics as for instance Beethoven's "Sonata" Op. 109, also the Op. 111, Liszt's Sixth Rhapsody, the "Eugen Onegin Polonaise" by Liszt, Schubert's Ballet Music from "Rosamunde" etc. Among the novelties will be a series of "Variations" by Liszt, Schubert's "Elfenfant" by Spelinkoff, "Etude on Octaves" Agbazy, "Clair de Lune" Debussy and "Valse Intermezzo" Merker. The concerts will be given at Scottish Rite Auditorium Sunday afternoon November 10, Thursday night November 11 and Saturday afternoon, November 16. Prices for this engagement will be 75 cents \$1.00 and \$1.50.

Alexander Heineemann, the famous German Lieder singer who spent several months here giving lessons, returned to Germany last week and will appear in a series of song recitals. He does not intend to return to the Pacific Coast for several years. While here Mr. Heine-

man had a very large class of pupils who regret very much to see him go, but who gained wonderfully by reason of his sojourn in this city.

## TEACHERS AND STUDENT TICKETS FOR THE BEEL CONCERTS.

In order that the teachers and students of music may have the opportunity of hearing the important works to be played this season by the Sigmond Beel Quartet assisted by several of our best known local artists a special price of \$2.50 for the season of six concerts is offered. Just bring a card from your teacher to the box office and you can secure two season tickets at this rate. Manager Greenbaum has decided to offer two to each purchaser in order that they may bring escorts or chaperones at the same modest price. Surely at about 40 cents a concert, the hall should be crowded with students anxious to become acquainted with the noble works in quartet by such masters as Schumann, Schubert, Beethoven, Mozart, Dvorak, Smetana, Hadyn, Dohnanyi, etc.

## GADSKI THE BIG MUSICAL ATTRACTION THIS SUNDAY AFTERNOON AT THE COLUMBIA.

Mme. Johanna Gadske, greatest of Wagnerian sopranos, queen of Mozart singers and in fact the embodiment of everything that is truly great in the vocal art



MISS DELIA E. GRISWOLD

The Well Known Contralto Who Will Give a Concert at the St. Francis Hotel Next Monday Evening.

the west, is a sufficient reason why L. E. Behymer should open an office in San Francisco. All the work done throughout the State of California, outside of the Bay cities, has usually been done by advance agents, listers, and the personal endeavor of Manager Behymer.

In Stockton and San Jose the Philharmonic Courses have been in conjunction with F. A. Giese, of the theatre, and Mr. Lyon, of the Mercury. These courses are of creditable size. The colleges scattered throughout the State usually arrange for from four to six events. In Sacramento the Saturday Club, the only real factor in the musical life of that city, invariably sees from eight to twelve of the Behymer artists because a wholesale price can be secured by taking them in groups. In the middle part of the State may be found the Music Study Club of Stockton, the Oratorio Association of Merced, the Music Study Club of Santa Barbara, the Tuesday Music Club of Fresno, the Normal Schools and the well known Notre Dame College of San Jose, which, together with the Spinnet Club of Redlands, the Amphion Club of San Diego, the Music Hall Association of Pasadena, all secure assistance, supervision, publicity, and very often a personal canvass through the Behymer Bureau.



MRS. MARY B. VAN VELSOR

The Successful Dramatic Reader Who Has Just Opened a School of Dramatic Art in This City.

will give her one and only concert at the Columbia Theatre this Sunday afternoon at 2:30 presenting a program the like of which is rarely ever heard in this or any other city. It is best described as "a stupendous feast of songs." Mme. Gadske is now at the very height of her powers, the voice is riper and mellower than ever and the art is almost at the stage of absolute perfection. All who are fortunate enough to secure a seat for this event are assured of a musical treat of quite exceptional quality and likewise quantity.

Assisted by the eminent young composer and pianist, Edwin Schneider, Mme. Gadske will sing four important operatic scenes as follows: "Ritorno Vincitor" from "Aida," "Suicide Scene" from "La Gioconda," "Isolde's Narrative to Brangane" from "Tristan and Isolde" and for her final number the exquisite "Liebestod" from the same music-drama. Then there will be as score of songs by Schubert, Brahms, Wolf, Richard Strauss, Edwin Schneider, J. W. Metcalf and others. Seats are now on sale at Sherman Clay & Co.'s and Kohler & Chase's and on Sunday at the box office of the Columbia Theatre after ten o'clock.

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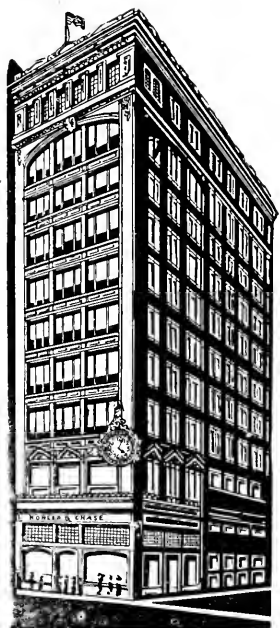
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Mrs. Noah Brandt will present Miss Hulda Koeppe in a matinee concert at Century Hall on November 9th. This sixteen-year-old girl is a young artist of unusual attainments, with a clean, impeccable technique, large round tone and fine musical understanding. She already has a splendid reputation across the Bay, where she resided until recently and her concert is anticipated with great interest. Her program includes selections from Schumann to Liszt, and a treat is in store for those who attend. Mrs. Brandt has been Miss Koeppe's only instructor, giving her the entire foundation.

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Josef Lhevinne, Pianist

Madame Eleanor De Cisneros, Mezzo-Soprano  
Clara Butt, Contralto, Kennerly Rumford,  
Baritone in joint recital

Leopold Godowsky, Pianist  
Mischa Elman, Violin Virtuoso  
Brabazon Lowther, Baritone

Mme. Marcella Sembrich, Prima Donna Soprano  
Mlle. Adelaide Genée, with Orchestra and Ballet

Maud Powell, Violiniste  
Albert Janpolski, Baritone

Mme. Gerville-Reache, Contralto  
Claude Cunningham, Mme. Corinne Ryder-  
Kelsey in joint recital

Yolanda Mero, Pianiste  
Kitty Cheatham, Diseuse

Mme. Hortense Paulsen, Soprano; Dorothy  
Temple, Soprano; Beatrice Fine, Soprano; Es-  
ther Plumb, Contralto; Clifford Lott, Baritone;  
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Thursday Evening, Nov. 14, at 2:30

Saturday Afternoon, Nov. 10, at 2:30

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THE STEINWAY PIANO

## ORPHEUM.

The Orpheum announces for next week one of the most attractive and novel bills in the annals of vaudeville. Miss Annette Kline, one of the foremost actresses in this country, who on the occasion of her only visit to this city several years ago, scored an immense hit in Clyde Fitch's comedy "The Clubbers" is making a brief tour of the Orpheum Circuit and will appear in an original idea of her own entitled "Big Moments from Great Plays." The story of each one is briefly told by her and then the scene which contains its climax or greatest thrill acted. Miss Bingham includes in her repertoire "Fedora," "Madame Sans-Gene," "The Girl in the Red Velvet," and "A Model Lady Godiva" the latter play being from her own pen. Her supporting company consists of Mr. Lloyd Bingham, Miss Lisle Leach, Miss Will Nell Lavender and Mr. Beresford Lovett. Nellie Nichols the chic and dainty singer of lifting songs is not a stranger to San Francisco audiences for about two years ago she firmly established herself in their good graces. She brings with her a number of new and catchy ditties which enable her to maintain her popularity.

Frank Morrell known in New York as "The California King" and one of the best tenors in vaudeville will introduce a novel act next week only entitled "The Singing Minstrel." His big jolly personality, rich melodious voice and excellent judgment in the selection of songs always gain him great popularity. Mr. Morrell had the distinction of being the feature soloist with George Evans, Cohan and Harris Honey Boy Minstrels. The famous clown Silvers will present his original pantomime "The Ball Game" next week only. Frank S. Oakley will be pleasantly remembered as one of the greatest comedy artists known in vaudeville. Before a special scene showing a portion of the diamond and blemishes at a ball park, Silvers plays a one-man ball game, acting every position with perfect accuracy. Next week will be the last of Albertina Rasch's "Le Ballet Classique" Melville and Higgins: The Asahi Quartette and Joseph Jefferson and Felice Morris.

## BERKELEY ORATORIO SOCIETY GIVES "SEASONS."

The second concert of the year by the Berkeley Oratorio Society, that sterling organization which last year gave us the immortal Verdi "Requiem," will be given to-night at the Harmon Gymnasium the only place in the Bay Cities that can accommodate a large body of singers and a large audience. The concert takes place at 8:15 P. M. The work to be presented is Haydn's "The Seasons" and which has never been heard on this coast in its entirety and has been most carefully prepared by Director Paul Steindorff. The chorus consists of 125 trained voices and the assisting soloists are George Priest Fine, an artist well beloved from coast to coast, Howard E. Pratt, tenor, who has recently returned from his studies in oratorio work in New York City and Chas. F. Robinson a young bass of exceptional promise. All these artists will be heard for the first time in such splendid surroundings and in such an important musical event. The orchestra will contain fifty of our most select musicians and the whole production is considered a rare treat for our music loving public. Single seats are now on sale at the following places: Saddlers on Telegraph Ave. and Bancroft Way, at Gleason Morse book stores, at Tupper and Reeds, at Center Street and at Sherman, Clay & Co. in Oakland and San Francisco.

## ALCAZAR.

"The Man from Home," in which Maude Pealy and James Durkin third week at the Alcazar Theatre will be opened next Monday evening, was written by Booth Tarkington and Harry Leon Wilson and ranks high among the most successful American plays produced during the past decade. For half-a-dozen years it has been constantly on tour with William Hodge in the character which Mr. Durkin is to assume in the Alcazar production, that of Daniel Voorhies Pike, an Indiana lawyer. Miss Pealy will also be seen to advantage, having the role of Ethel Granger Simpson, a young woman whose life is wrecked when the ruins of her own land of fortune-hunting foreigners bring her for her wealth. In the cast with the star is the full strength of the stock company, including Margaret Sayree, engaged for the season to play grande dames, and Thomas Chatterton, pleasantly remembered by the Alcazar's clientele as a capable actor of juvenile and light comedy roles.

## THE ADA CLEMENT CONCERT.

Miss Ada Clement, assisted by Miss Carolina Haksted Little, soprano, and the Gustav Mahler Ensemble, will give a concert at the Colonial Ball room of the St. Francis Hotel next Tuesday evening, October 29. Judging from the reputation of the participating artists and the quality of the program this event ought to attract a large audience of serious music lovers. The D minor Beethoven Sonata, which is to be presented by Miss Clement and the Gustav Mahler Ensemble, though not so frequently played as the Moonlight or Appassionata Sonatas, is nevertheless one of the master's greatest works. Beethoven himself, it is said, played it more often in public than any other. Miss Clement is fully competent to give this work a most satisfactory reading. Miss Little's highly artistic achievements are well known in this vicinity. Added to her own natural facilities she had the advantage of studying under great masters, notably Lilli Lehmann, and her selections are particularly suitable to her. The versatility of expression, the free interpretations of the Chopin songs "Les valse de la nuit" and "Les valse de la lune" were seldom played. As for the great Brahms 4 minor quartet, which is a colossal work, such Clara Schumann played very often. Lieberow is reported to have it on his Berlin program this season assisted by the Beethoven Quartet. The Gustav Mahler Ensemble is an organization that has been industriously working together during a period

of several months and has been able to command quite a repertoire of Trios, Quartets, and Quintets with piano as well as strings. The organization will give a series of recitals beginning November 12th at which there will be two numbers with piano and one string quartet.

## KOHLER &amp; CHASE MUSIC MATINEE.

Again the managers of the regular weekly Music Matinees of Kohler & Chase have outdone themselves in their splendid arrangement of the program. Miss Zephia Ruggles Jenkins has been selected as soloist. Miss Jenkins is not a stranger to San Francisco music lovers for she frequently appears in public and private concerts with unsurpassed success. Her splendid voice and her unquestionable experience and musicianship will no doubt please the large audience that will assemble next Saturday afternoon, November 24. In addition to this excellent soloist, Pierre Douillet and Mrs. William Henry Banks, two pianists of superior artistic reputation and achievements, will present a piano concerto by Prof. Douillet which must be regarded as among the finest specimens of musical literature introduced in this vicinity lately. Prof. Douillet is the Dean of the Conservatory of Music at the College of the Pacific, and an accomplished pianist of international reputation. His compositions, two, enjoy a world-wide recognition. Mrs. Banks used to be a pupil of Prof. Douillet's but has in the meantime studied with Rafael Josephy and has appeared with much success in private and public concerts. A very interesting and enjoyable program will be presented.

## HELEN PETRE TO GIVE CONCERT.

Miss Helen Petre, a young English singer, has come to reside in San Francisco. Although not a native daughter she honors California well as she was educated at Notre Dame Conservatory of Music in San Jose. Miss Petre has had wide experience as an opera and concert singer and has had unusual advantages in the line of study as she was two years and a half with the well known Madame Marchesi in Paris, a year and a half with Lindemann and Mannstadt in Germany and a year in Italy under Sacchiniello for the modern Italian school. She was also a pupil of Henry Savary in his Repertoire Grand Opera Co. and in Paris, and has sung with many of the great symphony orchestras. She has done a great deal of drawing room and recital work in London, and was twice "commanded" to sing for the King of England. Miss Petre will be heard in concert here on November 3rd at the Palace Hotel. Miss Petre has opened a studio in the Kohler & Chase Building.

## SAN FRANCISCO CHORAL SOCIETY.

The San Francisco Choral Society under the direction of Paul Steindorff, and with the support of a large orchestra and excellent soloists, is to present Sir Arthur Sullivan's Cantata "The Golden Legend" on the evening of November 1, 1912, at Scottish Rite Auditorium, Van Ness avenue and Sutter street. This is a musical masterpiece, which has seldom been heard in San Francisco. It abounds in melody. It is as delightful to the ear as a light opera, although throughout it has majestic religious effects. Every one who wants to realize what the composer of "The Mikado" and other operas could achieve in the solemn movements that belong to religious subjects should attend this production of "The Golden Legend."

"The Golden Legend" is a tender love tale with a mystical setting. In it Satan appears in one of his numerous guises, and is thwarted through a maiden's devotion and self-sacrifice. The story was woven into poetry by Longfellow, and his poem gave the groundwork of the Cantata. The San Francisco Choral Society, the largest organization of its kind here, has been rehearsing for this production for months. Only one presentation is to be given, and it will in all probability be a long time before the music-loving public of San Francisco will have another opportunity of hearing "The Golden Legend." A large orchestra is required for this Cantata and has been engaged. The solo parts are assigned to the following well known singers: Miss Ella R. Atkinson, soprano; Mrs. Carol Nicholson, contralto; H. J. Williams, tenor; Lowell M. Redfield, bass. It is hoped that the audience will be encouraged to continue undertakings of this character. Tickets may be obtained at the music stores and from the members. Admission, one dollar.

## SHORT ITEMS OF INTEREST.

At a recent concert of Miss Millicent Talbot, a Berkeley paper published the following in an article from the pen of L. B. Smith, the teacher in charge of the best concerts at the high school of her town: "Her voice was as sweet as the 'Echo' song, the high notes just as sweet and easy as the lower one, not the least bit screechy, as so many are; but we all felt that her interpretation of the 'Polonaise,' which was also beautifully done, made it far more satisfying. It made a fitting climax. Miss Talbot is only a student of Mrs. Jessie Dean Moore. How the fact must have encouraged some of the girls in the audience. Miss Ruby Moore's accompaniment

was felt to be almost as essential to the singer—the two could hardly have been more in rapport."

The regular meeting of the Mansfield Club was held on October 10th, at Mr. Mansfield's studio, at which the following program was rendered: Etude 1 flat (Liszt), Etude 1: flat (Paganini-Liszt), Edith A. Sellers: Nocturne op. 9, No. 1 (Chopin), Polonaise (Chopin), Bernice Levy: Nocturne op. 15, No. 2 (Chopin), Laura Perler: Songs: Cecil Cowles, accompanied by Miss Hazel Hess, Pre de la mer Nos. 4 and 5 (Arnsky), Jettie Hunt, Liebestodt (Wagner-Liszt), Valse (Chopin), Francis Wilson: Sonata (Cecil Cowles), Cecil Cowles.

The Musical Review is in receipt of a postal card from Mr. and Mrs. Ferris Hartman, mailed in Tokyo, Japan. The company which Mr. Hartman has taken to the Orient has so far met with brilliant success, and the financial backers evidently will make a handsome profit on their investment. The company expects to be gone for several months.

Dr. H. J. Stewart was to have conducted his own work at the Loring Club concert last week (The Song of the Camp), but he has not been in good health lately and his doctor declared he should have rest and change of scene. Dr. Stewart, therefore, gladly accepted an invitation of a friend to take part in an automobile tour to the southern part of the State which will keep him away from this city the entire month. The trip included stops at Santa Barbara, Los Angeles and Colorado. On Monday evening, October 7th, Dr. Stewart gave an informal organ recital in the picture gallery of the Del Monte Hotel, where they have a small, but very effective pipe organ.

Mrs. Mary B. Van Velsor has opened a school of oratory and art at 375 Sutter street, in this city. Mrs. Van Velsor comes here highly recommended and with a series of successes as teacher, as well as elocutionist. She is very experienced in her line of work and a number of her pupils have achieved artistic triumphs on the dramatic stage. We have read a large number of most enthusiastic comments upon her work published in various countries in the United States, and judging from the reputation Mrs. Van Velsor has garnered for herself, no one will make any mistake to partake of her fund of knowledge. Mrs. Van Velsor is arranging plans for a recital in the near future. The program will be a varied one and will include among other numbers the Field of Wagram scene from Rossini's "L'Aiglon" and "Bergliot" by Bjornstjerne Bjornson, the latter with full orchestral accompaniment.

Susanne Morton, soprano, Giovanni Bellingeri, tenor, and Marion Veck, baritone, with Rafael Saman at the piano, gave a song and operatic recital at Kohler & Chase Building last Saturday afternoon, October 19th. They made an excellent impression upon the large audience that assembled to hear them. The program was very interesting and tastefully arranged.

In addition to her appearance with the Berkeley Oratorio Society in the Seasons, this evening at the Harmon Gymnasium of the University of California, Mrs. Beatrice Priest Fine will also appear in Eureka and before the State Normal School in San Diego, and the Amphion Club of the same city.

Roscoe Warren Lucy presented his very talented pupil, Miss Alma Jensen, for the first time in concert, Wednesday evening, September 4th, at the Masonic Temple in Berkeley. Miss Jensen played a number of pieces from the modern composers of the Russian and French schools in a manner that showed breadth and refinement of style which, combined with a charming personality, delighted her listeners, who not only enthusiastically applauded and recalled her, but at the close of the concert rushed up in large numbers to meet and congratulate her. Mr. Lucy intends to present Miss Jensen in San Francisco during the season.

The Beringer Musical Club, under the direction of Prof. and Mme. Joseph Beringer, will give its 23d concert at Century Club Hall on Thursday evening, October 31st. The following interesting program will be presented: Andante, pin tosto Allegretto (Beethoven), from Sonata II for Violin and Piano, Messrs. Harry Samuels and Joseph Beringer; Vocal—(a) Come and Trip it (Carmichael), (b) Isolina (Stegell), (c) Fruehlingzeit (Berg), (d) Hummel; Piano—(a) Song Without Words, (b) Fantasie op. 1, No. 1 (Mendelssohn), Miss Lois Munis; Vocal—(a) Non toro deloschi, (b) Berceuse (Chatsam), (c) I Tamburelli, I Campanelli (N. de Giosa), Miss Arena Torrigino; Violin Solo—Concerto (DeBeriot), Mr. Harry Samuels; Vocal—(a) Bid Me Discourse (Bishop), (b) Serenata (Vannini), (c) Villanelle (Dell'Aquila), Miss Irma Persinger; Piano—(a) Romance (Schumann), (b) Marche Militaire (Schubert-Tausig), Miss Zdenka Buben; Vocal—(a) Song "Robert, o tu che dormi" (Meyerbeer), (b) Waltz Song from "Tom Jones" (German), Miss Irene deMartini, (last appearance with the B. M. C.); Invitation to the Dance (for two pianos) (Weber), Miss Zdenka Buben and Prof. Joseph Beringer. As will be seen from the program, this will be the last appearance of Miss Irene deMartini with the Club, as she expects to enter a professional career.

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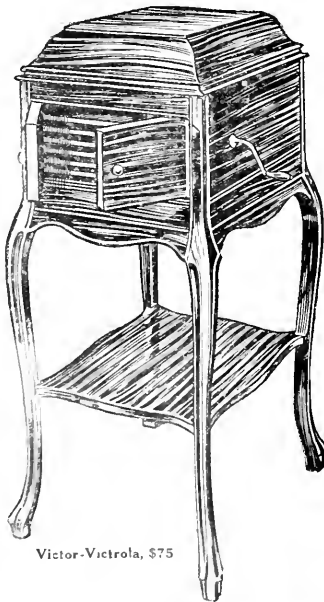
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## ECHOES FROM THE GADSKI CONCERTS AND OPENING OF BEEL SEASON

By ALFRED METZGER

Although it is usually not our custom to devote any considerable space to concerts that have already passed, we can not omit this opportunity to again refer to the magnificent Gadski concerts in Oakland and San Francisco. The Diva was certainly at her very best and when we say this we infer that we had the good fortune to hear concerts such as we are very rarely favored with. The fact that the greatest dramatic soprano in the world began her season on the Pacific Coast instead of in the East caused her to be in the best of conditions and the best of voice. Her youthful spirit was apparent throughout. She looked and sang as if she made her debut at the age of sixteen, except that to the freshness of youth was added the experience and maturity of artistic discretion. Programs such as Gadski sings are not heard in San Francisco from any other artists. The program presented by Madame Gadski in Oakland was

Musical Art Society and in Oakland, at this last event she surpassed herself. We had never heard the Diva to quite such great advantage. She justified fully our contention that she is the world's greatest dramatic soprano and there are no concert singers today that surpass her, and hardly any that equal her. Her voice was beautifully velvety. In the high as well as low register, it was rich and full. The intonation was absolutely clean and accurate. The phrasing was entrancing and at times thoroughly overpowering. When she sang "Dich Theure Halle" as encore to the first group of songs, tears stood in the eyes of every one fond of great music. Even the writer must confess to having been affected by Gadski's marvelous reading of this aria, and surely we are thoroughly hardened to satisfactory musical interpretations. It would be difficult, if not impossible, to say which of the songs was better interpreted

(Wagner). Just look at this program, including the encores, and you will know what we mean when we say that at the end of this tremendous program, Gadski's voice was as fresh and as youthful as in the beginning and her interpretative power were truly wonderful from beginning to end. It will be a long time before we are able to hear another concert like the one given by Gadski at the Columbia Theatre, last Sunday afternoon.

### THE BEEL QUARTET.

The first concert of the second season by the Beel Quartet will be given this Sunday afternoon, November 3d, in the ballroom of the St. Francis Hotel and no music lover can afford to miss hearing the really important and beautiful program. Manager Greenbaum prophesies a great artistic success for never before



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as follows: Dich Theure Halle from Tannhäuser, Engel, Traume, Lullaby (Wagner); Piano Solo—Romance (Sibelius), Frühlingslaube, Aufenthalt (Schubert), Wehe so willst du mich meiden, Nachtigal, Der Schmied (Brahms), Ruhe meine Seele, Das Geheimnis (Strauss); Piano Solo—Improvisation, Nocturne (Macdowell); June (Rumme), Sleep, Then, Ah, Sleep (Branscombe), Love and Springtime (Metzger), The Cave, in the Treestops High (Schneider), The Lamp of Love (Saher). Surely this is an ideal concert program, and Gadski rendered it in a masterly manner, arousing her audience to prolonged manifestations of enthusiasm that did not subside until the gracious Diva responded with encores, and she was quite generous, by the way, with her encores. Edwin Schneider as usual, revealed himself as an excellent accompanist, and his compositions were justly applauded and encores. Mr. Schneider is certainly a very gifted and intelligent musician. Mr. Metzger's song also was heartily received. It is written in this clever musician's best style and the encore with which the song was rewarded was well merited.

The only San Francisco concert given by Madame Gadski took place at the Columbia Theatre, last Sunday afternoon. The program was the very best we have listened to in years, and while Madame Gadski was in excellent form at her concerts before the St. Francis

ed than another. We can not imagine a more effective interpretation of the Erl King than the one Madame Gadski gave us last Sunday. That anyone who has taken up the vocal art as a study can stay away from a Gadski concert is one of those inexplicable things which have always passed our understanding. We shall look back upon this last Gadski concert as one of the rarest and happiest moments in our musical experience, and we sincerely hope that the Diva will soon again give us an opportunity to hear her and admire her in the zenith of her power, in the very height of her reign as one of the few truly artistic queens of song. And here we want to quote the program which has never yet been equalled nor surpassed in this city: Arias "Ritorno vincitore" from Aida (Verdi), "Squadio" from La Gioconda (Ponchielli), Encore—Dich Theure Halle (Wagner), Die Furelle (Schubert), In der Schatzen meiner Locken (Wolff), Das verlassene Mädchen (Wolff), Im Herbst (Franz), Willkommen mein Wald (Strauss), Encore—Auf Flügeln des Gesanges (Mendelssohn); Piano Solo—Rhapsodie (Brahms), The Little Gray Dove (Saar), Unmündig of the Roses (Schneider), Love and Springtime (Metzger), To You (Olley Speaks), Ecstasy (Rumme); Encores—Anne Laurie and the Erl King; Piano Solo—Jardins sous la pluie (Debussy); Isolde's Narrative to Brangäne (Wagner), Isolde's Lohelost (Wagner); Encore—The Cry of the Walkure

has a local quartet kept up its rehearsals throughout the summer season and as practice is what makes perfect in ensemble playing the manager is sure that the most ardent admirers of Mr. Beel and his able associates will be more than delighted when they hear the Beel Quartet on this occasion. The program will open with Schumann's "Quartet" in F Op. 47. This will be followed by the Brahms Sonata in G major for violin and piano which has rarely, if ever, been played in public here. Mrs. Alice Bacon Washington will be the pianiste. The final number will be the "Quartet" in D flat Dohnanyi which has only had one previous hearing in this city when it was introduced by the Flonzaley two years ago. Tickets for this concert are \$1.00 and may be secured at the door tomorrow. The second Beel Quartet concert will be given Tuesday night, November 26. The next Berkeley concert is scheduled for Thursday night, November 21.

The annual high jinks of the Musicians' Mutual Protective Union took place at the headquarters on Haight Street last Monday evening. A large congenial crowd was in attendance and there was no lack of good time and liberal hospitality. Albert Greenbaum, the president of the union, was much in evidence and proved to be the center of attraction. Everyone felt at home and the affair was a complete success.



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PUBLISHED EVERY WEEK

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## MUSICAL REVIEW'S NEW YORK REPRESENTATIVES.

We desire to announce that Messrs Driggs and Le Massena have been appointed the New York representatives of this paper. Both these gentlemen have recently opened an artists' publicity bureau and having formerly been very prominent in the musical journalism of the Metropolis they will be of great advantage to California artists or students who visit New York. Messrs. Driggs & Le Massena are authorized to solicit subscriptions and advertisements for the paper, and will be able to give information to those artists who desire to visit the Pacific Coast on concert tours. The Musical Review Office in charge of Messrs. Driggs & Le Massena is located at 501 Fifth Avenue, New York. All business from New York State should be attended to through these offices.

ALFRED METZGER.

Publisher Pacific Coast Musical Review

## SHORT ITEMS OF INTEREST.

Mme. E. Hartwig, the well known vocalist and teacher, who spent several months in Los Gatos, has returned to the city and has resumed her singing class which is growing steadily and showing fine results from Mme. Hartwig's conscientious training.

A most delightful organ recital was given by Clarence Eddy, the famous New York Organist, at the College of the Pacific in San Jose on Tuesday evening October 25. The program was an extensive and varied one and showed the great master of the organ at his very best. We had the pleasure to hear Mr. Eddy last year and repeated our impression of excellent playing. We understand that this year he again aroused the enthusiasm of his hearers. The assisting artists were Prof. Fernouillet and Nathan Landsberger, pianist and organist respectively. Both these artists played the well known Kreutzer Sonata by Beethoven in a very skillful musically fashion. Mr. Landsberger added also to his laurels by giving a most effective interpretation of Wieniawski's Polonaise in D. The complete program was as follows:

Part First. Festival Prelude and Fugue on "Old Hundred" (Clarence Eddy); (a) Prelude in D minor (Louis Nicholson) (1874-1911); (b) Rondo, "Sous le Monique" (Francois Couperin) (1668-1733); Transcriptions by Alexander Guilmant; Toccata in F major (Johann Sebastian Bach, (1685-1750); Piano and Violin—Kreutzer—Sonata (Beethoven); Pierre Douillet and N. L. Landsberger; (c) Canonza in E (Clifford Demarest); (d) Scherzo in E (Charles Marie Widor); "Even-song" (Edward F. Johnson); "See the Conquering Hero Comes" (Alex. Guilmant); Part Second—Variations de Concert (Joseph Bonnet); (a) Romance in C. (new) (Frederick Maxson); (b) Concert Caprice, (new) (Edward Kreiser); "At Twilight" (new) (Frank Prentner); Violin Solo—Polonaise in D (Wieniawski); N. J. Landsberger; "Kamennoi—Ostrom" (Anton Rubinstein); Arranged by Edwin H. Lemare; "Finlandia" (Jean Sibelius); Tone-poem for orchestra, arranged for Organ by H. A. Fricker; Overture to William Tell (Rossini); Arranged by Dudley Buck.

Miss Adele Rosenthal, the successful young piano virtuosa who has just returned from a prolonged stay in Europe where she studied with the masters and appeared with brilliant success in concert, has been engaged to play with the San Francisco Orchestra at its popular concert on Friday afternoon, November 8. Miss Rosenthal will also give a piano recital of her own which will take place on Wednesday evening, November 13. Particulars regarding this important event will appear in the next issue of this paper.

Elizabeth Kelso Patterson, the soprano and vocal teacher, will again conduct her vocal classes at her New York residence-studio this season. In addition to her regular vocal lessons she will arrange lessons for students wishing to study piano, violin, theory, composition and languages with the best private teachers in New York. For children from six years of age classes will be conducted by the Misses Fletcher, sisters of Mrs. Fletcher Copp, the inventor of the Fletcher Copp Music Method for Children. Several young women students will again live at the Patterson home.

A very enjoyable musical was given by Mrs. W. L. Lapham and Miss Hazel Lapham, who presented their pupils Miss Dessie Ozden and Miss Helen Hart at a piano recital at the Twenty-third Avenue Baptist Church, Oakland, on Monday evening October 14th. The assisting artists on this occasion were: Prof. R. L. Carpenter, Miss Rhoda Mitchell, Miss Mignon Brandon, and Miss May Brandon. A very tasteful and well chosen program was presented.

# SYMPHONY SEASON BEGINS WITH VERY ORDINARY PROGRAM

By ALFRED METZGER.

Before beginning to review the first symphony concert of the season it is our purpose to again explain the policy of the Pacific Coast Musical Review toward the San Francisco Orchestra and its leader Henry Hadley. When last year we began to publish serious and straightforward criticism, a number of our friends thought we tried to injure the good cause of music. We were told that since a number of wealthy people finally had come together to subscribe \$30,000 for a series of concerts, it was our duty to close an eye and be as lenient as possible. We explained that since everybody contributed something toward these symphony concerts the addition of this paper to the army of "howling derisives" became superfluous, and that we could help the good cause only in one way, and that way was to point out disconcerts and suggest improvements. Before the end of the season those very people who at first looked askance at our efforts to tell the truth about these concerts came to us and assured us that they finally came to appreciate our attitude and congratulated us upon the courageous and uncompromising demands for the best in the way of symphony concerts. We want to again emphasize the fact that we have no quarrel either with the Musical Association of San Francisco nor with Mr. Hadley. There is no personal grievance involved. We are an advertising medium, and we were last year. We were presented with complimentary tickets and those associated with the enterprise have always been most courteous to us. Therefore our main desire was to make suggestions to better the orchestra and its interpretations. A number of these suggestions have been accepted this season, and if they were not our suggestions then they were those of someone who agrees with us and who evidently has the same views and by his succeeding to make these improvements in the orchestra he inadvertently admits that our contentions last year were correct and that we were telling the truth.

Now in the face of those facts the Musical Association of San Francisco this year inserted advertisements in every daily and weekly paper in this city EXCEPT in the Pacific Coast Musical Review. It is therefore but natural to assume that the advertisement has been withdrawn from this paper because it had the courage of its convictions and was not afraid of anybody. We are told by a member of the music committee that no decision to withdraw the advertisement had been made by that body. We are told by the business manager of the orchestra that we did not receive an advertisement because it was too late to give us the copy. Nevertheless the other weekly papers received the advertisement. On the strength of this supposition that an advertisement has been withdrawn from us, because we expressed our honest opinion we declined to accept any courtesies in the shape of complimentary tickets and are buying our tickets for the regular concerts. This paper will not be represented at the popular concerts, as we consider, under the present conditions of music in this city, that we cannot represent an orchestra that we did last year when we HAD AN ADVERTISEMENT. This is a fact we want to impress upon the minds of our readers very firmly, because in case we should be compelled to be severe during the course of the season we do not want it said that we "roasted" the concerts because we had no advertisement. We trust that we have now made our stand perfectly plain and will resume our criticism of the first concert of the season.

Let us admit very frankly that there was a marked improvement noticeable in the orchestra as well as in the interpretation. The concert was more spontaneous than last year, the bowing of the strings was more uniform, the attack was more precise and last but by no means least the intonation was far more satisfactory. For some of these improvements the new concert master, Adolf Rosenbecker, is responsible. He is a musician of the most painstaking type and with a thorough craftsman at the helm an orchestra surely is a more compact instrument than when the concert master can not be depended upon. The muddy intonation, the ragged attack and the uneven bowing was entirely due to the incompetency of the concert master last year. We find this year that Mr. Hadley sticks closer to the tempi. It is true there are still many places wherein the symphony leader offends us in his acceleration of accepted tempi and his consequent failure to obtain a genuine climax, but on the whole there is a marked improvement noticeable in the tempi. This was especially true in the Leonore Overture which in spots was really interpreted quite effectively, and we are glad to admit quite satisfactorily even to our standards of legitimate symphony reading. But when we have made these concessions we have done all that we conscientiously can to be just and fair toward Mr. Hadley. Outside of this we have found nothing to make us rejoice over the fact that a new symphony season has begun.

The program was a very ordinary one. It may have been a program perfectly in accordance with the requirements of a small town that never listened to any symphony concerts before; but it was decidedly a most undignified beginning of the season for a metropolis with over half a million inhabitants and which had listened to symphony concerts for from thirty to forty years. We can not, for the life of us, see anything very educational in the Dvorak "New World" symphony, and we can not accept the Rimsky-Korsakow "Caprice"

as a novelty really of sufficient importance to be included in a serious opening concert of a symphony season. And if another symphony orchestra somewhere in the musical world has done this thing, we find it just as reprehensible as we find it in Mr. Hadley. Why do we have the old classics? And are there not new compositions of more dignity and more seriousness of purpose than this Spanish Caprice by Rimsky-Korsakow? Of course, we know all those people who think this work simply "lovely" and very "charming" and "awfully pretty, you know." But these people are not sufficiently familiar with the truly great masterpieces of symphonic literature, or else they would not be satisfied with a Dvorak New World or a Rimsky-Korsakow Caprice for their opening symphony program. And if they know the classics and prefer those superficial works to them, then their opinion is not worth a cent, for they permit indifference to warp their good judgment. Mind you, we do not want to be understood as claiming that the Dvorak symphony is bad music or that the Rimsky-Korsakow number is not worthy to be played; all we contend is that, since a distinction is drawn between popular concerts and regular concerts, the regular concerts are not dignified. It was surely most commonplace.

The only offense that is inflicted for the Rimsky-Korsakow number was that it was a new work from a theoretical point of view it belongs to the new school, what our good friend "Rehdy" of the Bulletin calls "progressivism" in music. Holy smoke! Did you compare this progressive composition with the Beethoven Leonore Overture? Did you find any progress there? If you did, we take off our hat to you, for then you surely are a wonder of wonders in the ability to see things that are obscure to most of us. As a matter of fact this "Caprice" with its petty, hysterical, is devoid of original ideas, we mean musical ideas. There is an abundance of tambourine, castagnettes, mandolin, cymbal, kettle drum and what not effects it is Spanish. It is enigmatic inasmuch as no decided themes have been worked out, but one idea has been permitted to follow and supersede in a haphazard way another idea. It is rather "sweetish-sour" in its color effect, but on a symphony program it looks very, very insignificant. We can not see where the importance of the work comes in, and if Tchaikovsky ever said about this work what he is reported to have said, "I have never come home very late on the morning of that day on which he made that assertion. This Caprice is not in the same class with the 'Scheherazade' by the same composer. Upon serious consideration and with every desire to be absolutely fair we can not change our opinion of Mr. Hadley regarding his ability as an orchestral leader. His mode of conducting is uncertain and lacking in absolute decision. His baton is too long, and by occasionally holding it in a horizontal position he utterly fails to control his men. Instead of the attacks being spontaneous and clean cut the various instruments glide in one after another. This was particularly noticeable in the opening chords of the beginning of the last movement of the symphony. This should have an organ like effect. It was not only begun raggedly, but it was too loud.

This uncertainty of Mr. Hadley's beat prevents enthusiasm in the orchestra. Instead of knowing exactly what to do, the musicians keep in vain to get an accent. Mr. Hadley's hopes seem promising through the atmosphere. The result is that the orchestra does not follow him, and in some instance he follows the orchestra. Toward the end of the Leonore Overture in the pianissimo passage Mr. Hadley insists on four violins beginning this theme, instead of two. Now Beethoven must have known what he did when he wanted two violins to begin this. But Mr. Hadley with his well known modesty knows more about it than Beethoven and insists on four violins. The result is that it does not obtain an effective pianissimo and consequently the climax is not effective in the following manner. We can not say that we are overenthusiastic about most of the newly imported musicians. The flutist mars the ensemble of the wood wind. He has enough wind, but not enough wood behind his tone. In the solo passages he plays fairly well, although having a rather small tone which a silver flute usually exhibits. He is no improvement on our own flutists, and it is a mistake to have imported him at a large salary. The new cellist, a brother of the leader, is also no improvement on the orchestra. Mr. Ward, who next to him makes a far better showing, and we have plenty of cellists who could do better at the first desk than the conductor's expensive brother. Mr. Rosenbecker is a decided improvement. He may not be spectacular from a "personality" point of view, but his work is done "on the quiet," and it is very noticeable in the general ensemble of the orchestra.

We want to lay particular stress upon the excellent work of Mr. Lombard, who played the English horn with an elegant tone and good expression. We also want to compliment Mr. Randall the clarinetist. He also had a most enjoyable tone and interpretation. The new harpist is a vast improvement in the orchestra and appears to be an artist par excellence. The new tympani player is not satisfactory, hardly ever having his instrument in tune, and playing with too harsh a tone. There is some improvement in the brass section, but it could stand a little more. The first violins are beyond criticism. We do not believe they can be found any better anywhere. A better leader would do wonders with them. The second violin section is superior to that of last year, but it could stand a little improvement. Violas and cellos are excellent. Indeed the string section of the orchestra will be very difficult to improve. As far as the personnel of the orchestra is concerned we can only say that San Francisco has every reason to feel proud of such a body of musicians, and if some of the imported musicians had not superseded by our own local people, the orchestra would have been even better than it is.

## THEODOR SALMON'S COMPOSITIONS.

Besides being a piano virtuoso of great artistic insight and a teacher who, thanks to his inborn adaptability, is able to achieve the most gratifying results, Theodor Salmon is also a composer of considerable merit. The other day we had the pleasure to examine nine compositions of his which are about to be published and which reveal more than ordinary originality of ideas and poetry of expression. The five first compositions we read through are entitled: "A Reverie," "Concert Paraphrase," "My Dream," "Intermezzo Espagnole," and "Paraphrase à la Liszt." The other four works are entitled "Four Characteristic Pieces" and are dedicated to Warren Prall Watters, their subtitles are: "The Enchanted Valley," "Apparition," "The Booklet and the Storm," and "Dancing Sunbeam." A casual examination of all these works shows a decided leaning toward the romantic school of composition, and yet they are occasionally quite brilliant in technical construction giving the pianist quite an opportunity to excel in the bravura style of playing without stopping to purely acrobatic "stunts." Mr. Salmon also possesses quite a fund of melodic inspiration which is such a necessary characteristic of the poetic side of musical literature. A number of the works here quoted are practically songs without words and justify us to assume that Mr. Salmon could write songs quite adaptable to the voice. The works we have so far seen are not too difficult for industrious students, with the exception of possibly one or two of the brilliancy of which could, however, be well interpreted with adequate study and practice. We believe that these nine pieces written by Mr. Salmon will make quite a valuable addition to piano literature. We like to take advantage of this opportunity to call attention to the fact that Mr. Salmon and Mr. Watters, the tenor, are now permanently located at Room 1002 Kohler & Chase Building, and are pleased with the splendid beginning of their piano and vocal classes.

## THE WANRELL STUDIOS.

From the front page of this issue will be found a very realistic reproduction of the studio of Sionor J. S. Wanrell, one of our most successful vocal teachers. Not so very long ago we had occasion to review one of Mr. Wanrell's pupils' recitals and we were glad to comment at that time upon the excellent work done by Mr. Wanrell. The fact that this exceedingly able pedagogue and artist understands his profession may be proven by the fact that his pupils are all very fond of him and are willing to go to any lengths to gain his approval. Mr. Wanrell is very patient with his pupils and he never allows them to do anything in public until they have mastered the work thoroughly. He has an especial knack of imparting the knowledge of repertoire singing, and especially in operatic works. His pupils all give evidence of thorough instruction, and unless a pupil can show industry and hearty enthusiasm in the work Mr. Wanrell will have none of him. In this way he is educating a number of very capable young musicians, a number of whom will surely be heard from in the musical circles of the West and possibly in the broader field of the Eastern and European centers. Mr. Wanrell is the director of the Wanrell Operatic School which occupies a very handsome and spacious building on Fillmore street near Jackson.

## YOLANDA MERO—HUNGARIAN PIANISTE.

No one knows better than Manager Greenbaum the difficulties of introducing an artist in this city whose name is not very familiar. Not a day passes when impresarios do not receive letters from artists in all parts of the world asking for engagements, etc., and it takes a manager of great discernment, knowledge of musical affairs in Europe and the East, and excellent judgment as to monetary value of capital to take hold of an unknown artist and make a success with the same. Greenbaum has taken chances on quite a few such, and thus far has never scored an artist failure even if the financial results were always gratifying.

Now in the case of Mme. Yolanda Mero it is perhaps a little different inasmuch as Mme. Mero made her first tour of America just two years ago but did not play West of Chicago. Her success in the East was colossal and the best proof of this is the fact that each and every musical organization and symphony orchestra with which she appeared in that year have re-engaged her for this one and this includes the Boston, New York, Philadelphia and Theodore Thomas Symphonie Orchestras.

Gifted with all the dash, brilliancy and vigor as well as the sentiment always associated with the Magyars and with abundant technical development and an unusual amount of gray matter Mme. Mero is perfectly equipped to take the place allotted her by some of the world's leading critics, in the very first rank of living pianists. Mr. Greenbaum knows that our music lovers take the Mero name as the guarantee and is willing to abide by the results of the first concert. The programs of Mme. Mero are most interesting and contain many novelties.

The first program will be given on Sunday afternoon November 10 at Scottish Rite, beginning when the program will include Beethoven's "Symphony No. 11" last played here by Josef Hofmann, Liszt's "Chromatic Fantasia and Fugue," Debussy's "Sonata for C major," a novelty "Valse-Intermezzo" by N. de L. Chopin number 1 and Liszt's "Liebestraum No. 3" which she is said to play so well.

Her second work is said to take the form of a beauty of a young girl as played by this daughter of the city of Vienna, which is a folk song. The concert will be given Tuesday night November 14 at the Metropolitan Opera House, beginning with the series of "Variations" by Chopin and the first heard in public "Sonata" by Liszt, followed by Chopin numbers, "Etude on G major," "Nocturne in E-flat major," "Intermezzo" C major and "Valse-Intermezzo" by N. de L. Chopin number 1 and Liszt's "Liebestraum No. 3."

hussy, "Magic Fire Music" Wagner, "Quand je dors" Liszt Stradal and Liszt's Sixth Hungarian Rhapsody.

For the farewell concert which has been arranged for Saturday afternoon, November 16, Schumann's "Piano Fantastique," the Ballad Music from Schubert's "Rosamunde," a group of Chopin genes, Liszt's arrangement of the "Polonaises" from Tchaikowsky's "Eugen Onegin" and works by Spenckhoff, Debussy, Bach, Grieg, Paderewski and Liszt will be given. The prices for this engagement will be 75 cents, \$1.00 and \$1.50 and the sale of seats will open at Sherman Clay & Co.'s and Kohler & Chase's next Thursday, November 7.

## ALICE NIELSEN.

Alice Nielsen, the brilliant soprano, who commenced her career at the old Wigman in this city and who from the very first said she was going to work and study until she reached the very top rung of the ladder of fame has certainly achieved her end and is this year registered as one of the star members of the Metropolitan Opera Company and as special guest singer at the Boston and Chicago Opera Houses as well. This summer Miss Nielsen appeared for the first time in Germany and her success was colossal particularly in Berlin. Her "Mimi" in "La Bohème" and her singing in the Mozart operas won her the highest praise from the most conservative critics. Before commencing her season at the Metropolitan, Alice Nielsen will make a brief concert tour in which she will have the assistance of the following stars of the Boston Opera Company by arrangements with Henry Russell—Mlle. Joska Swartz contralto, Alfredo Ramella, lyric tenor, Rudolfo Fornari, baritone, Jose Mardones, basso, Luigi Taverchia, basso-basso and Fabio Rimini, pianist and director.

The program offered by Miss Nielsen will be quite out of the ordinary and will consist of two parts the first being devoted to solos, duets, trios, etc., for modern and classic operas and the second to operatic performances in costume. On some programs a condensed version of "The Barber of Seville" will be given and on other Wolf-Ferri's "The Secret of Suzanne." At the performances in this city and Oakland a complete operatic grand orchestra will assist Miss Nielsen possessing the role rights to the Wolf-Ferri work in its original form. The performances will be given during the week of November 17 and full particulars, programs, etc., will be announced in next week's issue.

## ORPHEUM.

The Orpheum announces for next week a great new show which will be headed by Madame Mari Galvani, the famous European prima donna who will be heard in arias from her repertoire of grand opera. Her success abroad has amounted to a positive triumph and her engagement for the Orpheum Circuit is a distinct managerial coup. Her beautiful soprano voice is as clear as crystal and its range and volume is truly remarkable. Madame Galvani has proved a great lyric sensation in Russia, Italy, Spain, Portugal and England. Her favorite opera is "La Sonnambula" but she has also triumphed in "Il Flauto Magico," "Il Piratani," "Ricoletto," "Il Barbiere," "Don Pasquale" and "Lacini." Joseph Hart's production of George V. Hobart's playlet "Mein Liebchen" (My Sweetheart) will be a feature of the coming programme. It is without doubt one of the most delightful plays that this famous author has ever written. It is beautifully simple and tells in a realistic manner a charming little love story of the sincere affection of the owner of a big department store for one of his girl employees. It is the daughter of an old German musician. An envious rival of the wealthy suitor's attempts to poison the father's mind against his would-be son-in-law, but everything rights itself in the end. Gus C. Weinburg best remembered for his admirable rendition of the Burgo-master in the musical comedy of that name plays the old musician, Rudolph Spiegel with a quaint German humor that is irresistible.

## KOHLER &amp; CHASE MUSIC MATINEE.

The soloist for the Kohler & Chase Music Matinee which will take place at Kohler & Chase Hall next Sunday afternoon, will be Mrs. Ruth Waterman Anderson, contralto. Mrs. Anderson has been one of San Francisco's leading contraltos for some time and the fact that she has remained a favorite so long is sufficient evidence of her ability and her unquestionable thoroughness as an artist. During the course of a season Mrs. Anderson appears quite frequently in club circles and her name upon a program usually guarantees its good quality. On this occasion, Mrs. Anderson will be heard in a number of her best songs and the program that will assemble next Saturday will no doubt enjoy this part of the program thoroughly. The best of the compositions will consist of the best examples of modern musical literature as well as some of the old classics and the selections for the Pianola Piano and the Aeolian Pico Organ have been made with the good taste that always is revealed in these affairs.

## THE ADA CLEMENT CONCERT.

A large audience attended the concert given by Miss Ada Clement, assisted by Miss Caroline Tristled Little and the Gustave Mahler Ensemble, at the Colonial Ballroom of the St. Francis Hotel last Tuesday evening. It occurred too late for review in this issue, and we shall publish a detailed criticism of the event next week.

Miss Alice Rosenthal, a very brilliant young California pianist has just returned from Europe where she stayed nearly eight years. During her sojourn abroad Miss Rosenthal studied for some time with Alfred Reissner, who had placed her in his master class, Melis, and also with Harold Bauer who took an immense great interest in her. During the last two years Miss Rosenthal perfected herself in pianistic art through the study of Liszt, Debussy, and also gave concerts in London,

Paris and other great cities. Wherever she appeared she has made a deep impression. Miss Rosenthal will appear as soloist at the next popular concert of the San Francisco Orchestra which will take place on Friday afternoon, November 8 when she will play the Grieg Concerto and on November 15th she will give her own concert at Scottish Rite Auditorium under the direction of Frank W. Healy.



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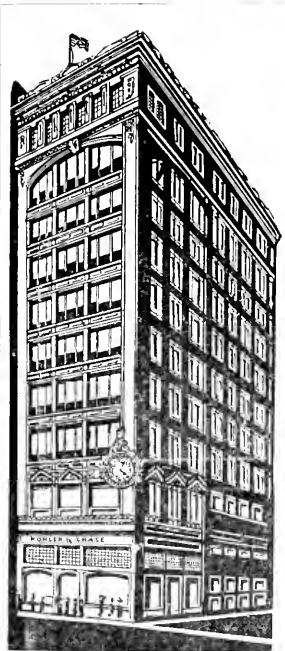
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### N. PERSONNE'S EFFICIENCY AS TEACHER.

Among the most successful vocal teachers that have recently settled here is N. Personne. We take pleasure in quoting from the Walter Anthony's musical column in the San Francisco Call of May 26:

"I was much interested in the recital given by the pupils of N. Personne last Tuesday evening at Kohler & Chase Hall. Personne is new to San Francisco, but comes with the endorsement of his former teacher, Vincenzo Sabatini, the instructor, by the way, of John McCormack. The interest was doubled for what had been said of the advancement in her art by Mrs. Viola Lawson Farrell. Though her term of study with Personne has been short she sang the waltz song from Gounod's Romeo and Juliet, Caro Nome from Rigoletto, the high soaring aria from the Magic Flute and the Bell Song

from Delibes' Lakme with astonishing freedom and purity of tone. All of these works she interpreted in their original keys. Her voice has that quality which distinguishes the great song birds. It is limpid and pure and it has a pretty touch of sympathy which keeps her highest tones free from the edge of shrillness. What faults were noted were the result of that unfamiliarity with the public which wears off with experience. I have not heard an amateur voice in many seasons with the promise of this in the thinning ranks of coloratura artists. In her voice as well as the other and less gifted pupils of Personne there was evinced a delightful freedom of vocal emission. He has imparted the ability—it is no simple trick, believe me—to sing accurate tones with relaxed throat and non-convulsive countenance. It thus is without pain to listen to any of his pupils when they soar upward."

Mr. Personne will give a pupils' recital at Scottish Rite Auditorium on Wednesday evening, December 11th. The last time Mr. Personne gave a pupils' recital the hall was too small for the large attendance of anxious visitors, so that a more spacious auditorium had to be secured this time.

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# MUSIC ACROSS THE BAY

By ELIZABETH WESTGATE

Oakland, October 7th, 1912.

The Berkeley Oratorio Society gave the second concert of its first season at Harmon Gymnasium on the grounds of the University of California last Saturday evening, under the direction of Paul Steindorff, presenting Haydn's beautiful oratorio *The Seasons*. The soloists were Mrs. Beatrice Fine, Howard Pratt and Charlie Robinson. From first to last this melodious work was full of delight. It must at once be said that the quality—the special attribute—of tone which Mr. Steindorff secures from his chorus of one hundred is thrilling! I use the word with intention. There were times when the soft passages reached the ear in a way to cause the keenest pleasure, just from the tone itself, without regard to the emotion conveyed by the text and the music in their ongoing. And when the conductor, after holding his people down to this delicately veiled but thoroughly alive pianissimo, allowed them to carefully planned gradations to reach fortissimo the effect was indescribable. Of course the gradual crescendo of a body of voices is continually enough achieved but very infrequently in Paul Steindorff's way!

The oratorio's tunes did not too strictly express the particular emotion of the text for we knew that that psychological effort was in its youth, but little past its



YOLANDA MERO

The Famous Piano Virtuosa Will Appear at the Scottish Rite Auditorium Sunday Afternoon, Nov. 10.

infancy in the day of Papa Haydn. Every tune had its prim and proper exposition. Every tune had its neat and proper close. Every tune was one to carry away in the ear to be hummed the day after tomorrow. In fact "With joy th' impatient husbandman" kept step with the departing throng. A beautiful and tuneful work indeed, and worthy of being beloved. To hear in the course of one week the opera of Salome by Richard Strauss and the oratorio *The Seasons* by Josef Haydn is a somewhat far journey. It is one on which the lover of music is sometimes permitted to embark for his soul's lasting good.

Miss Fannie Bailey, soprano, Herbert Riley, violoncellist, and Warren D. Allen, pianist, gave a successful concert at Town and Gown Hall in Berkeley, on the evening of October 8th. Mr. Allen's fine attainments were set forth in the Six Waltzes by Brahms, by Debussy's shimmering tone-picture, the Engulfed Cathedral, and in the piano part of the Beethoven Sonata in A major for piano and violoncello. The other participants won commendation for their specially cultivated gifts.

The concert by Ricardo Martin, tenor and Rudolph Ganz, pianist, the first of the series of the Berkeley Musical Association, attracted an audience which absolutely filled Harmon Gymnasium, a considerable number of persons contenting themselves either with sitting on the stairs, or with standing gracefully against dumb-bell racks and other paraphernalia of student exercise. Mr. Ganz's quite splendid technique, his virile interpretations of the classics and his almost Paderewski-like ability of establishing himself in immediate esteem of his audience, combined to make his playing most satisfying.

Mr. Martin did not make the same popular appeal, partly by reason of the over-refinement of his methods, and partly because of a constant repetition of his expected climaxes. Indeed, climacteric—nor seemed almost lacking. Yet the voice itself is a rather beautiful, and in the illusions of opera it would, I should imagine, be most happily placed. In the aria *Non la Boleme* (the *celidra manina* and the *Tosca* song, *Elle-ven le stella*—Mr. Martin was at his best, even though in the last named, that holding back of the climax was in evidence. Also, except for the two arias mentioned

## THE PACIFIC COAST MUSICAL REVIEW

some purists claim they have no place on a concert program—the list was hardly representative of the tenor repertoire.

On Thursday evening, October 10th, the Beel Quartet gave a thoroughly enjoyable concert at Berkeley Piano Club Hall, to an audience of genuine lovers of music. The very charming Mozart Quartet in G major—the one whose final movements is *Molto Allegro* in 2/2 tempo—was played exquisitely, and with real Mozartean feeling. The impressive Courante (in style more like the Sarabande) of Glazunov, and the play of disembodied spirits of the air which Cesar Franck calls *Scherzo* were of surpassing excellence as to their performance. The Beethoven Quartet Op. 29, No. 3 was approached by the players in quite a different spirit from that which inspired the Mozart performance; and closed the concert with distinction. The next appearance is on Thursday evening of this week, and the next on November 21, all at the same place.

Percy A. R. Dow, the well-known teacher of voice, gave a "talk," *Voices from the Golden Age of Bel Canto*, before the Oakland Club on Wednesday evening October 23rd. Mr. Dow spoke with authority upon a subject on which he is thoroughly informed, and gave much pleasure, as well as a great deal of valuable information to the club members and their guests.

The song-recital by professional pupils of Mrs. Carrol Nicholson at Ebel Hall on the evening of October 17th, has already been reviewed by the editor-in-chief. I should, however, like to comment on the excellence of the quartet singing—of which, as it happens, one hears few examples in concert. Mrs. Nicholson, by this, proved herself an unusually successful coach for concerted singing. Her success as a teacher of voice is too well-known to require comment here, and her pupils surely set it forth on the occasion under discussion. The delightful accompaniments of Mrs. Mabel Hill Redfield deserve especial mention.

Vocal pupils of Mrs. Jessie Dean Moore gave a long program—twenty numbers—of compositions of Handel, at Berkeley High School Auditorium on Thursday evening, October 24th. There were three-part choruses (women's voices), a quartet of men, and many solos. Twenty pupils were on the program. The affair was called "A Tribute to a Great Composer."

The California Institute of Musical Art gave a faculty recital at Miss Horton's School last Saturday evening. Frederick Biggerstaff, the pianist, set forth a fine program of classic and modern works, and Madame Neustadt, the soprano, was heard in several songs. At the same school on next Saturday evening Alexander Stewart will give a lecture on *The Violin*, illustrating it by solos. These evening recitals and lectures are most enjoyable to members of the school and their friends, cards of admission being supplied to all who are interested.

Miss Margaret Bradley, organist of Berkeley, assisted by Charles Lloyd, basso and W. E. Riggs, a player upon the pianola, gave a concert at Kohler & Chase Hall, San Francisco last Friday evening. Miss Bradley's solos comprised compositions of Gullmatt, Callaerts, Lemaire, Bach, Schellius, Mendelssohn, Dvorak, (the *Largo* from the *New World Symphony*), Dubois, Faure, Wagner—a fairly representative list of organ composition and arrangements. The admittance to the concert was by cards of invitation, and was well attended.

The United States Marine Band played two concerts at the Greek Theatre last Saturday afternoon and evening, attracting several thousand auditors to each performance. This unique organization presents a fine appearance in spick-and-span uniforms and although composed of professional musicians, and not of enlisted men, conveys a peacefully grand exterior most engaging to behold. The red-blooded music they make is very interesting, and they play with verve and more than a hint of style. The audience attested entire approval all through the afternoon program. It am told that the evening program was just as successful.

The song-recital by Miss Edna Fischer, contralto, but lately arrived at her home in Alameda from a second year of study with one of the New York teachers, was very well attended at Adelphi Hall in Alameda last Thursday evening. Miss Fischer is a young singer possessing the gift of a beautiful voice, in the cultivation of which she has been assiduous. This industry was shown by her long and well-selected program of songs, which included the aria, *My Heart at Thy Sweet Voice* from *Samson and Delilah*, and many others of distinction. Her success with her audience began with her opening song and remained undiminished to the end of the program. Eugene Blanchard played several interesting piano solos, and Mrs. Ford Edwards Samuel was the very efficient and sympathetic accompanist.

## CORT THEATRE.

On Sunday night, November 10, "The Chocolate Soldier" comes to the Cort Theatre on its annual visit. This wonderful comic opera is sure of a great welcome from San Francisco's music-lovers and theatregoers.

Since we don't see Gilbert and Sullivan the stage has known nothing more delightful in the ranks of light opera. The *Wynona* Opera Company is the producer and a notable cast, including four favorites who were here last season is announced.

## ALCAZAR.

"When Knighthood Was in Flower, prettiest and most dramatic of all the so-called 'costume' plays will be the Alcazar's attraction throughout the coming week, commencing Monday night, with Maude, Fealy and James Babin leading the complete stock company and a large number of specially-engaged players. As the period, locale and personages of the play make picturesque and luxurious staging imperative, an elaborate pictorial production is assured.

## RICHARD CALLIES, CELLIST.

One of the latest additions to local musical circles is Richard Callies, an excellent cellist who has gained an enviable reputation in Europe. We take the following information from a biographical announcement:

Richard Callies was born in Berlin, September 28, 1875. His school days over, he chose music as his career, selecting for his instrument the violoncello. He entered the class of Max Dietrich and subsequently was for a period of six years a free pupil of the famous cello virtuoso, Louis Lubbeck, solo-cellist in the Royal Opera House. For seven semesters he enjoyed a stipend at the Royal High School for Music, his instructors being Prof. Robert Hausmann in cello, Prof. Hirschberg in piano, Dr. Paul Juon in theory and Joseph Joachim in orchestral and quartet playing. He also enjoyed the protection of various noble patrons, among others being Baron Mendelssohn, Senator Professor Friederich Koch, Mr. Martin Lesser.

Numerous testimonials attest Mr. Callies' activity and proficiency in various orchestras. Whenever he has appeared his performances have met with the most distinguished recognition. Mr. Callies was cellist in the well-known Rieckel String Quartet, which has received



RICHARD CALLIES

An Efficient Cellist Who Has Recently Located Here

the warmest praise at the hands of Western critics. Appended are two notices on Mr. Callies' ensemble work. Mr. Callies is a really excellent cellist, such as one rarely meets with. His playing shows nuances, rich in color and his exquisite phrasing is agreeable to the ear.—Omaha Tribune, Feb. 16, 1911.

What a magnificent cellist is Richard Callies! He keeps the tone round and clear even in the most intricate passages and the repose with which he plays is one of his best qualities.—Omaha World-Herald, Feb. 16, 1911.

The members of the musical circle who were unavoidably absent from the Krüger Piano Club, last Monday, most assuredly missed one of the best meetings held by this association of young musicians. The delightful program rendered marked the performing members as talented students desirous of obtaining the best in music, and in return giving the best. Each number contributed on the program was rendered in effective style and correct interpretation the performer having absorbed the composer's conception of the theme. The following program was enjoyed to the fullest degree: *Fleur-de-lis*, (Raffi), Helen Auer; *Mazurka*, (Leshchitzky), Julia Obernesser; *Le Matin* (for two pianos), (Chaminade), Eva Mehegan; *Hungarian Rhapsody*, No. 14, (Liszt) Audrey Beer.

Miss Helen Colburn Heath will give a concert at the Colonial Ballroom of the St. Francis Hotel on the evening of November 21st. Uda Waldrop will be the accompanist and there will also be an assisting artist who will be announced later. The event will be under the direction of manager Frank W. Healy.

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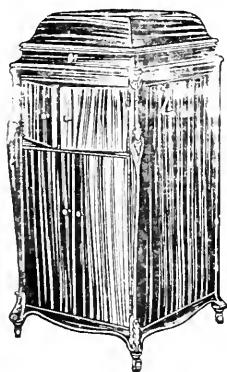
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SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST  
PUBLISHED EVERY WEEK

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## BEEL QUARTET OPENS SEASON BRILLIANTLY.

The Large Audience that Assembled at the St. Francis Hotel Revelled in the Beautiful Reading of the Classics.

By ALFRED METZGER.

The Beel Quartet began its season of 1912-13 in fully as auspicious a manner as it did last year. The Colonial Ballroom of the St. Francis Hotel was well filled last Sunday afternoon with the Elite of our musical public, and the enthusiasm that prevailed from beginning to end proved beyond doubt that the Beel chamber music concerts have become favorite events with those eager to listen to good music. The program was an exceptionally fine one, including such exquisite works as the Schumann Quartet in F No. 2, Op. 41, the Brahms Sonata for Piano and Violin in G major op. 7 and the Dohnanyi Quartet in D flat op. 15 No. 2. Musicians and those who claim to be seriously interested in the art can not stay away from these events without admitting that their pretensions are not sincere, and that their love and admiration for good music is not based upon honest contentions. The programs are beyond criticism, the interpretation is musically and artistic and the prices are within the reach of all. We have here an organization of resident musicians that is worthy of the heartiest support and that is difficult to surpass in artistic qualities.

It is impossible for us to decide which of the numbers was the best. We liked all three equally well, except that we must confess to a little ignorance in the actual beauties of the Brahms Sonata. There are many compositions by Brahms that we admire greatly and enjoy thoroughly, but there are also some the depth of which we can not quite fathom and consequently we find them somewhat "dry" and uninteresting. Notwithstanding the fact that Mr. Beel and Mrs. Baron Washington played this Sonata with all the finesse of the expert musician, we could only admire the performance, but somehow could not grasp the work itself. There was an occasional passage of extreme beauty, but it did not continue long enough, and we found the value of the composition more in the technical evolution of the work rather than in the beauty of the melody. By most, we do not mean a frothy attempt at securing nice "tunes," but a solid idea of beauty of tone and somewhat of a singing character of the instrumental phrases. It is this song upon instruments which is so evident in the Schumann Quartet.

It would be difficult to imagine a more satisfactory or a more enjoyable interpretation of the Schumann Quartet than Beel gave us. We had the smoothness of ensemble coupled with beauty of tone and intelligence of phrasing. Contrary to the symphony concerts we have an accurate conception of tempi, and every musical phrase is brought out with that grace and daintiness which the works of Schumann absolutely demand. This exquisite reading of the Schumann Quartet also revealed industrious study and frequent rehearsing. The four men played like one and every instrument did its share toward the eventual success of the reading. The share toward the eventual success of the reading. The Dohnanyi Quartet is one of the most beautiful chamber music compositions by a modern writer. It is replete with new thoughts and scintillating with melody and climatic periods. It was played elegantly by the Beel Quartet and after listening to it one had a very good taste in the mouth. The adagio movement is a work of transcendent beauty, and as played by the Beel Quartet it was truly affecting.

Mrs. Alice Bacon Washington proved to be a pianist of higher artistic principles. Technically and emotionally she met all the requirements of serious artistry, and she proved by her intelligent reading that she has grasped the deep classical character of the work, rounding out the exemplary violinistic interpretation of Edmund Beel who showed himself to be at his best in such works. Mr. Beel gave a beautiful reading of this Sonata, and we are not backward in stating that had Mr. Beel not given us such a reading, we would have felt rather bored and the composition would not have appealed to us at all. It was Mr. Beel's exquisite work that retained our interest in the composition. The personnel of the quartet is, as it was last year, very gratifying. Emilio Meriz, second violin, Nathan Firestone, viola, and Veneslao Villalpando, cello, back up Mr. Beel in the fashion and create an ensemble that is occasionally quite flawless. Indeed, we may well say that all of the time the four players play like one instrument. The intonation is clean and pure, the ensemble is unanimous and spontaneous the phrasing is like emanating from the mind of one individual and the technical workmanship is that of expert artists. San Francisco has reasons to feel proud of the Beel quartet.

The second concert of the season will take place at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, November 26, when the program will be Haydn—Quartet in D, Beethoven—Quartet in E minor op. 59; Debussy—Quartet in G minor op. 10. The last named work will receive its first performance in San Francisco. We appeal to the readers of this paper to see to it that the hall is crowded on this occasion. We

are vigorously prosecuting this campaign for local artists, and we want to show definite results. Therefore deserving local events should be enthusiastically patronized. Only in this way can we come out victorious in our championship of local artists.

## HADLEY MISCONDUCTS SCHUMANN'S GREAT SYMPHONY.

By ALFRED METZGER.

The second regular concert of the season took place at the Fort Theatre on Friday afternoon, November 1st. Much to our surprise there were quite a number of vacant seats, and considering the fact that it was only the second concert and there are to be ten regular concerts and ten popular concerts these vacant seats look to us to be quite a common sign. This comes from the miserably policy of cutting down the advertising allowance, we mean the advertisements in the daily and weekly papers, not in the Musical Review, because we do not care a rap whether we have an advertisement or not from an organization that insists upon praise when giving a journal advertising patronage. The program opened with the Schumann Symphony No. 1 in B



HULDA KOEPPÉ

An Artist Pupil of Mrs. Neah Brandt Who Will Make Her Debut at Century Hall This Afternoon.

flat, and it was the most incompetent, the most ridiculous and the most disastrous reading of this beautiful work we have ever listened to. Possessing an affection for great musical masterpieces, we consider it disgraceful to permit any man to stand before the musical public and absolutely mutilate a wonderful musical conception in the manner Mr. Hadley committed musical vandalism on the great Schumann work. It is an artistic crime to present a work in such a slovenly and actually ignorant manner. The tempi was so fast that it was impossible to recognize the beautiful themes. The entire passages, instead of being actually sung upon the instrument, were rushed along at top speed. There was no attempt at phrasing and the effective staccato periods lacked rhythm and accentuation. We nearly groaned when we listened to a literal torture of the magnificent work, and while we would like to hear the great classics interpreted at our symphony concerts, we are in doubt whether it would not be wiser to leave them alone than to mutilate them in the manner Mr. Hadley mutilated the Schumann symphony.

In importing Miss Carrie Bridewell, the music committee did not cover itself with glory. We are sure we have far better contralto soloists residing in California. And as long as we can not secure superior artists for the soloists of the orchestra it would be wiser and fairer to engage someone from our midst than to bring them several thousand miles. Miss Bridewell's voice is uneven. The upper notes are of a soprano quality, the lower notes are of a contralto character. There was no middle register of any sonority apparent last Friday. Miss Bridewell's conception of the Erda Scene lacked artistic insight and depth of temperament. We hope that Miss Bridewell is ordinarily a better singer than she proved herself on this occasion.

The program closed with Richard Strauss' Tone Poem "Heath and Transfiguration." We noted more of the death quality than the transfiguration. We are becoming more and more convinced that Mr. Hadley does not understand the German music spirit. He fails to grasp the importance of deliberation, precision of attack and serious phrasing. He has no idea of controlling his orchestra and making it follow his own conception of great works. In short he has no individualistic ideas worth recording. It is a veritable torture for one who knows these works to be compelled and listen while they are being "murdered" before one's eyes. Such a thing as building up a climax is an unknown quantity to Mr. Hadley, and it almost appears to us as if the ten-thousand dollar symphony leader thinks more about having his picture printed on the program, than about interpreting the masterpieces of musical literature according to sane and sound principles. In last week's issue we thought a marked improvement was noticeable in Mr. Hadley's conducting, but evidently we were premature. What we thought was an improvement, was merely due to the fact that the first concert was more than enough rehearsed. Probably all subsequent concerts will lack the improvements of the first, if we were not afraid that we might injure a worthy musician more than we could aid him, we would suggest that Mr. Rosenbecker conducted the rehearsals and Mr. Hadley the concerts. In this way we believe some sane ideal would be noticeable in the score. Unless Mr. Hadley would spoil it all by changing the tempi at the public concerts, which is more likely to happen than not.

The third regular symphony concert will take place on Friday afternoon, November 15th and it includes Mozart's Overture to the Marriage of Figaro, Rachmaninoff's Second Symphony, a Rhapsodic Dance by S. Coleridge Taylor and Wagner's Funeral March of Sigfried in the Götterdämmerung. The two middle numbers ought to be more in Mr. Hadley's line. We have no hope to hear a satisfactory interpretation of either Mozart or Wagner, judging from past experiences. In the meantime let us forget the last concert as quickly as possible.

## STEINDORFF CONDUCTS "THE GOLDEN LEGEND."

San Francisco Choral Society Gives a Very Satisfactory Performance of Sir Arthur Sullivan's Delightful Cantata.

A very large audience assembled at Scottish Rite Auditorium on Friday evening, November 1st to listen to Sir Arthur Sullivan's Cantata "The Golden Legend" interpreted by the San Francisco Choral Society under the direction of Paul Steindorff. The work was given in its entirety and Mr. Steindorff gave again evidence of his unquestionable executive force as a choral director. There was also an orchestra, with Emilio Meriz as concert master, and it was a very satisfactory body of musicians, that acquitted itself worthily under Mr. Steindorff's baton. We know of no choral director anywhere in this country who is better qualified to handle unprofessional singers than Mr. Steindorff. And by saying this we want to be understood as meaning that unprofessional singers are far more difficult to lead than professionals. The effects Mr. Steindorff secured from the San Francisco Choral Society last week were astounding to one who knows the difficulties that beset the conductor of an average choral society. There appears to be an unusual amount of good voices in this organization and Mr. Steindorff made the best of them. He secured all the nuances and all the climaxes that are contained in the work. The soloists were Miss Ethel Robinson, Mrs. Carroll Nicholson, J. H. Wilkins and Lowell Redfield. They all acquitted themselves with the necessary artistic interpretation and the fine quality of voice essential to such works. It was a delightful performance and Mr. Steindorff as well as the soloists and the San Francisco Choral Society and Orchestra are entitled to hearty commendation. A. M.

We are in receipt of a very neatly printed announcement from Mrs. Lillian Birmingham presenting a number of very enthusiastic press comments on this artist's vocal interpretations. It contains a handsome portrait of the well known singer and also a short account of her daughter, the very skillful mezzo-soprano pianist.



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## ANNOUNCEMENT TO ADVERTISERS.

True to its well established policy, the Pacific Coast Musical Review will publish the second Exposition Number on Saturday December 14th. Inasmuch as we will change our custom of personally writing up complimentary notices to all advertisers, we like to call the attention of our patrons to the fact that they are entitled to space in that edition without charge. So if any event happens between now and December 14th which they like recorded, or if a pupil has made a success abroad, or if they have received engagements worthy of record or in fact if there is anything they would like published about themselves of a news interest we shall be glad to receive it on or before December 1st, and NOT LATER. This notice will remain in the paper until this last named date, and if we are not in receipt of the necessary information, we trust our advertisers will not blame us for having omitted them. Space will not permit to publish complimentary articles about everyone as we did last year. We shall however resume this custom next year. The edition will be principally devoted to the encouragement of local artists. It will also contain interesting information and illustrations about the Panama Pacific Exposition.

## MISS ADA CLEMENT'S CONCERT.

A large audience was in attendance at the St. Francis Hotel on Tuesday evening, October 29th when Miss Ada Clement gave her concert, assisted by Caroline Halsted Little and the Gustav Mahler Ensemble. All previous events given by Miss Clement proved to be of such dignified musical environments that some of our foremost patrons of music and also several of our prominent professional musicians and amateurs were seen among those present. Surely the select musical audience must have been an incentive as well as a gratification to the concert giver. In her musically reading of the Beethoven D minor Sonata and the Largo and Variations op. 12 by Chopin Miss Clement justified the interest taken in her by so many serious music lovers. She demonstrated that she is one of our most gifted and most conscientious artists. She gave evidence that she studied her works and that she possesses the necessary interpretative faculties and technical equipment to make her pianistic art interesting. Miss Clement exhales the spirit of sincere musicianship and it is a pleasure to listen to her expound the poetic ideas of the masters. We were thoroughly delighted with her interpretations.

Miss Little sang a group of songs, principally German, with an intellectual force and a grasp of their musical essence that one seldom hears in this vicinity. She fully bears out our contention that we have artists residing in our midst who are perfectly competent to interpret the classics in a satisfactory and in a most meritorious manner. The Schubert, Schumann, Brahms, Liszt, and Massenet compositions were interpreted in a manner to emphasize their innermost charms. Miss Little's diction is exquisite permitting every syllable to be readily understood. She enunciates German, English and French in a most comprehensive manner, and her phrasing denotes experience and scholarly attainments. It is an unalloyed pleasure to listen to Miss Little.

Being unequivocally committed to the encouragement of resident musicians and local musical organizations we would rather be able to say something encouraging about them than something not exactly complimentary. And yet we feel that we must be absolutely honest with our readers, if we desire this campaign for the encouragement of resident artists to come to a successful end. We assure you that it would give us far more satisfaction to be able to say something in complimentary about the Mahler Ensemble, but we feel that in doing so we would harm our cause far more than do it good. Miss Clement, as we have stated before, is a very competent musician who is worthy of the heartiest commendation, and whose pianistic achievements we are always willing to recommend in enthusiastic terms, but we cannot recommend her to say the same of the strings. It is possible that the leader of the strings, whose name we will suppress in this report, has ideas of his own which might or might not be musically healthy ideas. We believe him to be honest in his intentions. But what is absolutely necessary in the attainment of a satisfactory ensemble organization is a smooth, even and pianist tone quality, an accuracy of intonation and a uniformly uniform conception of phrasing. We can not, without uttering a falsehood, say that the Mahler Ensemble, as far as its string section is concerned, reveals these necessary qualifications. We are told that the gentlemen who play the strings are conscientious and hard working, and serious in their task to aid mu-

sical advancement for pure love and affection, and we sincerely hope that this is so. But surely these gentlemen will never attain their ambitions if they continue to "scratch on their instruments and to hurry along headlong toward the finals as they did on this occasion. They must attain more smoothness in their tone and a more musically reading of unquestionably traditional compositions to entitle them to serious recognition as professional artists in the columns of a serious musical publication.

## MRS. JESSIE DEAN MOORE'S PUPIL RECITAL.

Mrs. Jessie Dean Moore presented twenty of her pupils in a program of compositions by George Frederick Handel in the High School Auditorium, Berkeley, on Thursday evening October 24. The program was a very extensive one and we did not regret the trip across the bay for the participants proved to be quite capable young musicians who have been taught with painstaking care and who seemed to grasp the importance of the works entrusted to them. The program contained not less than sixteen numbers, and we would gladly refer to each one extensively did space permit. But there occurred so many events during the last week or ten days that it would be impossible to mention them all did we give them the space they deserved. We are glad to compliment Mrs. Moore upon her fine work and especially upon the fact that she seems to lay sufficient stress upon breath control, proper tone production and enunciation. All her pupils show gratifying results in this direction. Unfortunately we missed the first three numbers of the program, namely two three-part songs, a solo by Miss Ruth Simpson and one by Miss Evelyn Woods.

We heard Godfrey Fletcher sing "Arm, Arm, Voe Brave" from Judas Macabreus and liked his fine bass voice and his enthusiastic interpretation. Miss Florence Graham sang an aria from the oratorio Rinaldo with an effective dramatic soprano voice and with good expression. Herbert Cooper played a very pleasing violin



ALICE NIELSEN

As She Will Appear in "The Secret of Suzanne" at  
Scottish Rite Auditorium, Thursday  
Evening, November 21.

obligato to the same. Miss Ora Heckell and Mrs. W. W. Randolph sang a delightful duet with good taste. Both of these young singers also sang solo numbers. Miss Heckell possesses a very clear and flexible soprano voice and Mrs. Randolph has a contralto of much depth and richness which she uses very musically. Miss Hope Jordan possesses a very delightful soprano voice and sings with ease and gracefulness. Miss Millicent Talbot, the possessor of a clear and ringing soprano voice, sang two arias from the Oratorios Joshua with good execution, although the tempi occasionally might have been less hasty. She showed, however, fine training and natural instinct. Herman Hiller sang with splendid declamatory powers the well known aria Honor and Arms. He sang the runs easily and used his big, rich bass voice to fine advantage. C. L. Custer, the possessor of a pleasing lyric tenor voice sang two arias with good expression. Miss Ruby Moore, a contralto soloist of fine resources, sang Furibundum Spira II Vento and Come Beloved from the opera Atlanta with fine style and excellent phrasing. Miss Estelle Southworth proved to possess an excellent coloratura soprano which she used effectively in an old Handel aria. A male quartet consisting of C. L. Custer, Roland Stringham, Herman Hiller and A. H. Still sang two selections with fine ensemble effect. As stated in the beginning of this article all the compositions were by Handel some of them rarely heard, others hardly ever sung in public at all, while some are quite familiar. Mrs. Moore and her pupils had set themselves a very difficult task, but they accomplish it to the gratification of everyone concerned.

## MISS DELIA E. GRISWOLD'S SONG RECITAL.

Miss Delia Elizabeth Griswold, contralto, gave a recital of songs at the Colonial Ballroom of the St.

Francis Hotel last Monday evening. Owing to the inclement weather there was not as large an attendance as there might have been, but what the audience lacked in numbers it made up in enthusiasm, for every selection was greeted with enthusiastic applause, occasionally causing an encore. Miss Griswold seems to possess a very pleasing contralto voice of rather a flexible character. She possesses also considerable originality of conception interpreting the songs in a manner entirely her own. She regards her work very seriously, the intent expression of her countenance and the attentiveness of purpose prevalent in her phrasing combining to accentuate this sincerity of the singer. It is Miss Griswold's individualism that is her strongest asset and which no doubt had the most desirable effect upon her audience as there never was any hearty good will lacking throughout the evening. Another commendable feature of Miss Griswold's singing is her utter absorption in her work. She makes the impression of forgetting at the moment the presence of the audience and concentrates her entire energy upon the composer's work.

We are glad that we attended Miss Griswold's concert and we are sure that every one present enjoyed the event as much as we did. The program was an excellent one. It comprised a number of the best works in vocal literature. Miss Griswold was assisted by Miss Florence Hyde who played the piano accompaniments with fine taste and artistic expression and Hans Koenig who played two violin obligatos with that serious musicianship which always accompanies his playing. The program was as follows: Lassen—Du meiner Seele shonster Traum, Franz—Nebel, Franz—Kommt feils Liebeschen heurt, Brahms—Zigeunerlieder, Op. 112, Nos. 3 and 4, Grieg—La Rose, Chaminade—Finconne, Ambroise Thomas—Le Soir, Saint-Saens, opera "Etiennne Marcel"—Air Dauphin, Spohr—(a) Evening Star, (b) Hunting Song, Violin Obligatos—by Mr. Hans Koenig, Pergolesi—Arietta "Se tu Mami, se tu Sospiri" Gordigiani—Canzone Toscana, Florimo—Canzonetta Napolitana, Donizetti—Drinking Song "Lucretia Borgia," Grieg—"Thy warning is good" Lola C. Worrell—Absence, Tschalkowsky—"O sorrow, O sweetness" Feratata—"Night and the Curtains drawn."

## THE YOLANDA MERO CONCERTS.

After hearing and reading about the brilliant and sensational triumphs both in Europe and this country of Mme. Yolanda Mero for the past five years, our music lovers, thanks to the enterprise of Manager Will Greenbaum, who has no hesitancy in exploiting a new artist after he has fully convinced himself of her merits, we are to hear this great pianiste and be able to judge for ourselves of her qualifications. Mme. Mero is ranked among the really big artists now before the public and in certain ways her playing is said to be truly sensational and to possess the power of creating genuine enthusiasm and reaching the heart as well as the head. This is said to be especially true of her renditions and interpretations of the Liszt rhapsodies and fantasies in which the master used the folk songs of her native Hungary for his themes.

The first of the three Mero concerts will be given this Sunday afternoon, November 10th, at Scottish Rite Auditorium with the following splendid program: Part I.—Fantasie Chromatique and Fugue (Bach); Part II.—Sonata Op. 111 (Bach); Part III.—(a) Rhapsodie C major (Dohnanyi), (b) Valse Intermezzi (Merkler), (c) Nocturne D flat major, (d) Valse C sharp major, (e) Scherzo C sharp minor (Chopin); Part IV.—(a) Liebestraum, (b) Second Rhapsodie (Liszt).

The second concert which will include a number of important novelties as a glance at the program will show is announced for next Thursday night with this magnificent offering: Part I.—Variations (new) (Dohnanyi); Part II.—(a) Sonata Op. 109 (Beethoven), (b) Etude Op. 10 F major, (c) Larghetto, (d) Scherzo B minor (Chopin); Part III.—(a) Etude on Octave (new) (Larghazy), (b) Impromptu C major (Schubert), (c) Fantazie (Carl Heyman), (d) Clair de Lune (Debussy), (e) Feuerzauber (Wagner), (f) Quand Je Dors (Liszt-Stradali), (g) Sixth Rhapsodie (Liszt).

The farewell Mero concert will be given next Saturday afternoon, November 16th, with this important, beautiful and interesting program: Part I.—Fantasie-stucke (Schumann); Part II.—(a) Preludes, (b) Nocturne F sharp major, (c) Etude F major Op. 25 (Chopin), (d) Elenspiele (Spenchikoff), (e) Ballet music from "Rostom and Schabaz", (f) Ouverture Polonaise (Tschalkowsky); Part III.—(a) Prachidum B minor (Bach), (b) Jardin sous la pluie (Debussy), (c) Das Bachelier (Grieg), (d) Capriccio (Paderewski), (e) Sonetto del Petrarco, (f) Feux follets, (g) Twelfth Rhapsodie (Liszt).

Tickets are on sale at both Sherman, Clay & Co's., and Kohler & Chase's. It has always been a difficult task for a manager to introduce a new artist out here and this should not be. Mr. Greenbaum has always kept his judgment as to the artists and by this time should have won the confidence of our music lovers to such a degree that the mere announcement that Will L. Greenbaum will present, should be a guarantee of at least, a meritorious concert. Mme. Mero has a world-wide reputation and certainly there must be enough readers of musical news in this city to know that a great artist is with us and one whom we should honor.

## MME. JEANNE GERVILLE-REACHE.

The next great operatic star to appear here in song recital will be Mme. Jeanne Gerville-Reache who won our hearts two years ago in her splendid and interesting contralto voice and her splendid artistry and interesting programs. Here is another artist who came to us almost unknown but who succeeded in establishing herself as a prime favorite before she left. Mme. Gerville-Reache will give two concerts, the dates being Friday afternoons, December 1st and 8th. She will be singing for the St. Francis Musical Art Association for the new Peninsular Musical Association.

## MRS. BIRMINGHAM'S RECITAL.

A program of thorough attractiveness has been arranged by Mrs. Lillian Birmingham for the entertainment to be given under her direction on the afternoon of Friday, November 22, at the Alcazar Theatre, and the public interest already manifested in it presages an audience from which few of San Francisco's lovers of good music will be absent. Mrs. Birmingham, who has never been in better voice than at present, will open the performance by singing a group of songs selected from the works of German composers, including Beethoven, Schubert, Brahms and Wagner, a number from the latter's "Die Gotterdammerung" concluding the series. After a piano solo by Miss Alma Birmingham, the talented vocalist will again be heard, singing bits from the modern French song makers—Edward Chausson, Bachelet, Debussy, Paladilhe and Massenet. Then, after Miss Birmingham has played a Bach or Chopin number, the full Alcazar Orchestra will entertain while the stage is being set for an elaborate scenic production of "Yosemite Legends in Song and Story" which is to be presented with an orchestral accompaniment, directed by Dr. H. J. Stewart, who clothed Allan Dunn's impressive lyrics with melody. Mr. Dunn will read the words, which Mrs. Birmingham is to musically interpret. Both artists will wear Indian costume. Special scenery, showing one of the Yosemite's most picturesque points, is now being constructed, and during the rendition of the legends some realistic lightning effects will be shown.—S. F. Examiner, Oct. 27.

## AUGUST GEMÜNDER &amp; SONS.

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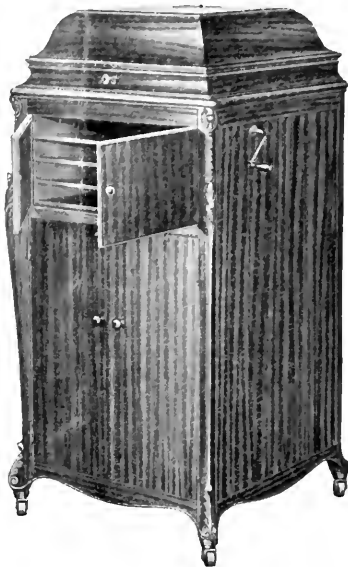
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## HELEN COLBURN HEATH'S CONCERT.

A concert that will be a refreshing novelty in its charm, in its excellence, and in its artistic satisfaction, will be that given by Miss Helen Colburn Heath, soprano, assisted by Herbert Riley, 'Cello Virtuoso, and Ida Waldrop, pianist, at the Colonial Ball Room, St. Francis Hotel, at 8:30 o'clock on the evening of Thursday, November 21. Miss Heath, who is well and favorably known in this city, has but recently returned from Europe, where she coached with George Henschel and Francis Korbay. The ladies under whose patronage Miss Heath's concert will be given are: Mrs. Richard Bayne, Mrs. Edgar Preston Brinegar, Mrs. Frank B. Carpenter, Mrs. Robert Chester Foute, Mrs. James Monroe Goewey, Mrs. George W. Hollowell, Mrs. Ralph C. Harrison, Mrs. J. Downey Harvey, Miss Carolyn Huntington, Mrs. Rosalie Kaufman, Mrs. James Patter Langhorne, Mrs. Eleanor Martin, Mrs. Benjamin Franklin Norris, Mrs. Max C. Sloss, Miss Henriette Stadtmüller, Mrs. Vanderlyn Stow, Mrs. James Elliot Tucker, and Mrs. Charles Stetson Wheeler.

This concert is under the business management of Frank W. Healy. The following excellent program will be given: Part I.—Aria from Le Nozze di Figaro (Mozart), a Das Vögelin, b Manfalten—Sprüchlein (Hugo Wolf), c Die Mainacht, d Meine Liebe ist grün (Brahms). Two movements from the concerto in C Major Andante Allegro (Haydn) Herbert Riley: a "O Thou Billowy Harvest Field" (Translation from Tolstoy) (Rachmaninoff), b Lilacs (Rachmaninoff), c Fischelins Lied (Arensky). Part 2. a Menuet de Martini (18th Century) (Weckerlin), b Paris est au Roi (18th Century) (Weckerlin), c Nuit d'Étoiles (Widori), d Enfant de Caneau (Widori); Part III.—Mad Scene of Ophelia from "Hamlet" (Ambrose Thomas), (a) Elegie (Chopin), (b) Spinning Song (Poppert), Herbert Riley; (a) Stay at Home, My Heart (Poem by Longfellow) (Ida Waldrop), (b) Solitude (Poem by Charles Keeler) (Edith Simmonds), (c) Butterflies (Words from "For the Crown") (Henry Hadley), (d) The Fountain (Poem by James Russell Lowell) (Bruno Hubn).

The pupils of Miss Harleld Shelley of Stockton gave a studio recital at their teacher's studio on Saturday afternoon October 5. The program was a very ambitious and interesting one and was successfully interpreted by the following young students: Blanche Peterson, Bertha Leipelt, Hazel Tenner, Esther Butters, Elinor Abbott, Mary Abbott, Lois Lea, Leonilda Pari-

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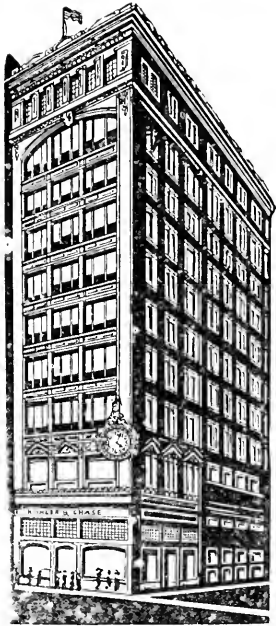
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dimini, Kathleen Musto, Christina Keeley and Edith Dawson.

Miss Roxana Weihe, a clever young pianist pupil of Mrs. Oscar Mansfeldt, and Miss Helen Leavitt, a very talented young vocalist pupil of Mrs. Lillie Birmingham, appeared before the California Club on Tuesday afternoon, September 24th, with spontaneous success. Miss Weihe played Variations Serieuses by Mendelssohn and the C sharp Minor Scherzo by Chopin with such effective skill both musically and technically that she was compelled to play an encore. The latter consisted of one of her own compositions which created a most favorable impression among the musical portion of her audience as well as among those who are not so familiar with the technical side of musical art. Miss Leavitt sang a group of three songs which included the well known Lowell aria from Gounod's Faust. This young artist astonished her delighted hearers with her beautiful coloratura soprano and her aptness in the interpretation of the technical difficulties encountered in the Jewel Song. She was enthusiastically applauded and encored.

## THE BEEL QUARTET.

The third concert of the Beel Quartet in Berkeley, will be on Thursday night, November 21st, and the second concert in this city is announced for Tuesday night, November 26th, when the Debussy Quartet will be heard for the first time in this city in its entirety. Quartets by Haydn and Beethoven will complete the program.



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Leopold Godowsky, Pianist

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## THE ALICE NIELSEN PERFORMANCES.

The career of Alice Nielsen might well be considered a portion of the musical history of San Francisco, for it was in this city that she made her real start at the old Tivoli. It was here that she received her offer from "The Bostonians" and it was here that she determined to work and work until she became a great prima donna in grand opera and in grand society. In this year alone Miss Nielsen will have appeared as a star at the opera in Berlin, Vienna, Boston, Chicago, Philadelphia, and as a regular principal at the Metropolitan. The first Nielsen performance will be given at Scottish Rite Auditorium on Thursday night, November 21st. On this occasion Miss Nielsen will present Wolf-Ferrari's gem "The Secret of Suzanne" with the original version and original beautiful orchestration which won the greatest success of the work. Manager Greenbaum emphatically states that Miss Nielsen possesses the sole rights to this orchestration in San Francisco and that any other presentation of the work by other companies until March 1, 1913, must be with piano and a few strings. Signor Fabio Tadini, musical director of the Royal Opera in Bologna, and this season one of the conductors at the Boston Opera will wield his baton over a complete grand opera orchestra.

Preceding the performance a most interesting operatic concert will be given as follows: Overture—Orchestra; "Duet" from "Linda di Chamouni" (Donizetti), Signor Fornari and Signor Mardones; Aria from "La Bohème" Signor Ramella; Aria from Tschaiikowsky's opera "Joan of Arc," Mlle. Jeska Swartz; Aria from "La Tosca" Miss Alice Nielsen; Aria from "The Barber of Seville" Signor Fornari; Aria from "Simon Boccanegra" Signor Mardones and a group of songs by Carrie Jacobs Bond, Landon Ronald, Arensky and Rogers sung by Miss Nielsen. The second and positively last performance of "The Secret of Suzanne" will be given on Sunday afternoon, November 24 preceded by an entirely different operatic program when by special request Miss Nielsen and Miss Swartz will sing the Duet from "Mme. Butterfly." The sale of seats will open Monday, November 18 at Sherman Clay & Co's and Kohler & Chase's. All contracts will be received. Address: Will L. Greenbaum at either box office.

In Oakland, Miss Nielsen and her entire organization, including the grand orchestra, will appear at Ye Liberty Playhouse on Friday afternoon, November 22 presenting a fifty minute version of "The Barber of Seville" with the following cast: Rosina, Miss Nielsen, Bertha, Miss Swartz, Almaviva, Sig. Ramella, Figaro, Sig. Fornari, Basilio, Sig. Mardones and Don Bartolo, Sig. Tschaiikowsky. All contracts will be furnished by the Opera House and the scenery, stage settings, etc., will leave nothing to be desired. The box office for the Oakland performance will open at Ye Liberty on Monday, November 18 and mail orders should now be addressed to H. W. Bishop at Ye Liberty. Notwithstanding the enormous expenses of this engagement, Mr. Greenbaum announces a most moderate scale of prices for such an attraction, viz., from \$2.50 down to \$1.00.

## ORPHEUM.

The Orpheum bill for next week will maintain the high standard of excellence for which this justly popular theatre is famous. Lulu McConnell and Grant Simpson will present a new act comedy "The Right Girl" written for them by Herbert Hall Winslow, the object of which is to portray a thoroughly modern girl as a dashing, vivacious and engaging comedienne of original methods and as Josie Day a bostery drummer, is most congenially cast, while Mr. Simpson is particularly happy as William Brown Jr., a dry goods merchant. The ludicrous situations and bright and witty dialogue are skillfully availed of by both artists and the result is a merry and enjoyable entertainment. The most marvelous exhibition of athleticism ever witnessed will be introduced by the "Circus" and "Circus Company." They have just completed a three months' engagement at the Winter Garden, New York where they created one of the greatest sensations ever known and nightly received an extra-ordinary compliment and one never previously accorded to gymnasts that of being compelled to respond to encores at the end of their act. It is impossible to describe the performance of this wonderful troupe—it must be seen to be realized. It includes the most thrilling feats and somersaults, which are executed with a facility heretofore believed to be impossible to human beings.

George H. Watt who has puzzled the entire medical faculty of Europe and astounded the patrons of the leading foreign music halls by his wonderful control of electricity, will also appear. By some unaccounted for means he is able to turn himself into a human accumulator permitting enough current to pass through his body to electrocute a small army. He allows over 5000 volts to pass through his body making it possible for him to light broachers, bicycle lamps, paper, etc., on his hands, head and chest. Adele Ferguson and Edna Northlane who style themselves "The London Tivoli Girls" because it was for the purpose of appearing at that Theatre that their partnership was formed will contribute to the new bill. So successful was their engagement that they have continued together ever since. The girls represent opposite types of feminine loveliness, one being a blonde and the other a brunette. They are both talented and very well. Miss Ferguson excels as a male impersonator, while Miss Northlane is an accomplished piano soloist. Next week will be the last of Joseph Hart's production of "Mein Liebling." Howard the Scottish Violonist; Les Marco Belli and Madame Maria Galvany the famous European prima donna who will be heard in an entirely new repertoire.

## ALCAZAR THEATRE.

Mental suggestion is the theme of "The Right Princess," a play by Clara Louise Burnham, which is to be staged for the first time in San Francisco next Monday evening and throughout the week at the Alcazar, with Maude Fosdy and James Durkin leading the cast. It served that talented team as a starring vehicle last

season in the East, and when their current engagement expires they will tour the Pacific Coast with it appearing in high-price theatres only.

## HERMAN PERLET TO CONDUCT GRAND CONCERT.

The Recreation League of San Francisco will give a grand orchestral concert at the Mission High school Auditorium on Thursday afternoon, November 14th. The event will be under the able direction of Herman Perlet who on this occasion will direct an orchestra of thirty-two picked musicians. The Recreation League of San Francisco desires to stimulate the interest of our citizens in the best form of recreation. Through its Music Committee it hopes to awaken a general interest in good music. The committee believe that the best training of school children along these lines will produce the best results in the making of their citizenship. The need and possibilities of a municipal orchestra to fill this demand may best be demonstrated by a program such as will be given on this occasion. The Music Committee of the Recreation League of San Francisco consists of Miss Emilia Tojetti, Filippo Dellepiane, Albert A. Greenbaum, Henry Bretheler, Arthur W. Perry, Dr. Martin A. Meyer, and C. G. Sommer, chairman. The program to be presented on this occasion will be as follows: Overture, "Oberon" (C. M. Von Weber); a Reverie, "Träumerei" (Robert Schumann); 6. Caprice, "Pizzicato" (Herman Perlet); Valse Ariette, "Nella Camella" (Romeo & Juliette) (Charles Gounod); Belle Thorne-Perlet; Lecture, "Music as a Public Institution" Prof. Charles Louis Seeger; Egyptian Suite (A. Lugini); Symphony No. 2, in D Major (Joseph Haydn).

## ADELE ROSENTHAL'S CONCERT.

Adele Rosenthal, a native of San Francisco, who devoted the past eight years to study and concertizing in Europe, will give her first concert at the Scottish Rite Hall on the evening of Wednesday, November 13th. Miss Rosenthal is graduate of an exceptionally clever pianist and has had the benefit of tuition under the following masters: Alfred Cortot, Berlin, Alfred Reissner, Berlin, in his Meister Klasse; Joseph Levine, Berlin, Harold Bauer, Paris. The program will be as follows: J. Brahms—Sonata F. Minor; Scarlatti—Sonata in C Major; Scarlatti Tausig—Pastorale; Scarlatti—Sonata in D Major; Chopin—Barcarolle; Schumann—Fantasie, Op. 17; F. Liszt—Rhapsodie hongroise No. 12. The concert will be under the business direction of Frank W. Brady.

## CORT THEATRE.

"The Chocolate Soldier" is enjoying its third season of unabated popularity and has broken the old rule that familiarity breeds contempt. In the case of this masterpiece of Oscar Strauss and George Bernard Shaw, the familiarity that the people possess with its captivating melodies and scintillating wit has only made them more eager to repeat the experience of an evening in the company of "The Chocolate Soldier." This explains that the coming of the exquisite opera bouffe to the Cort Theatre for but a single week's engagement beginning Sunday night, has made for tremendous interest among local theatre-goers and music-lovers and the advance sale at the theatre has been a capacity week. Not content with the strength of his company seen here last season, Fred C. Whitney, director of the Whitney Opera Company, and producer of "The Chocolate Soldier," has sought to surpass his former achievements and to increase, if possible, the power of the spell that the romantic Bulgarian atmosphere and witching music casts over every audience. "The Chocolate Soldier" will be followed by "A Butterfly on the Wheel," the English play that created such a sensation East and which was introduced to this company by Lewis Waller. An all-English company will be seen in the play.

## KOHLER &amp; CHASE MATINEE.

At the next Music Matinee given by Kohler & Chase at Kohler & Chase Hall on Saturday, November 16th, there will be two soloists, namely Lowell Mason, Redfield, baritone, and Miss Lorraine Ewing, pianist. Mr. Redfield's name appears on pretty nearly every program of importance in this vicinity, especially among those of oratorio or similar societies. He is also a favorite in club circles. The pliant and appealing quality of his voice coupled with a very effective declamatory ability combine to make him a great favorite. Miss Lorraine Ewing is an artist pupil of Hugo Mansfeldt, and has secured a series of successful dramatic roles, year after year, by reason of her brilliant technique and her poetic interpretations. Kohler & Chase desire to emphasize the fact that no admission cards are necessary, and that the music matinees are open to the public, everyone being cordially invited to partake of the firm's hospitality. The program to be presented next Saturday will be as follows: Rhapsodie Hongroise No. 14 (Liszt) The Pinola Piano; Even Bravest Heart May Swell (Gounod); Mr. Redfield accompanied with the Pinola Piano; Silver Spring (Mason); Crepuscule (Twilight) (Friedl); Titania (Wolfe); Miss Ewing—Weber, Piano used; Calm as the Night (Hohm); Creole Lover's Song (Dudley Buck); Mr. Redfield, accompanied with the Pinola Piano; Barcarolle, Op. 13 No. 5 (Nevini); The Pinola Piano; Elevation (Chaminade); At the Spring (Strauss); The Aeolian Pipe Organ.

## SHORT ITEMS OF INTEREST.

Mrs. Noah Brandt, will present her very gifted pupil Miss Hulda Koepke in a matinee recital at Century Club Hall this (Saturday) afternoon. Mrs. Brandt has the satisfaction to know that she has been the only teacher entrusted with the development of the talent of Miss Koepke and this fact alone would justify one to credit a very enjoyable and very artistic musical performance. The complete program prepared for this occasion will be: Facheliuszshwank Op. 26 (Schumann)—Vienna Carnival Scene; Concerto in G minor (Mendelssohn); Pastoralie Varie (Mozart); Etude C sharp minor (Chopin); Nocturne F minor (Chopin); Valse A flat major (Chopin); Poet's Harp (Mendelssohn); Butterfly (Eind Brandt); Murmuring Zephyrs (Jensen-Niemann); Faust—Kermess (Gounod); (Saint-Saens).

Hugo Mansfeldt, the distinguished piano pedagogist and his very talented young artist pupil, Miss Hazel H. Hess, appeared before the California Club last Tuesday afternoon, playing the Liszt Hungarian Fantasia. In addition to this composition for two pianos Miss Hess played as solo Liszt's Twelfth Hungarian Rhapsodie. Both artists scored a well deserved and gratifying success.

Ashley Pettis, the brilliant young pianist, gave a very delightful musicale at his studio 818 Grove Street last Saturday evening in honor of Mrs. E. De Los Magee, the able San Francisco contralto soloist, who will leave here for Europe presently.

The regular meeting of the Mansfeldt Club was held on October 21th at Mr. Mansfeldt's studio. The following program was presented: Wedding March (Mendelssohn); Hessie Fuller; Valse Caprice (Newland); Evening Star (Wagner-Liszt); Stella Howell; Sonata (Hummel); Juggler (Moszkowsky); Josephine Connan; Twelfth Rhapsodie (Liszt); Hazel H. Hess; Autumn (Chaminade); Ballade (Chopin); Constance Megan.

We are in receipt of the November Bulletin of the San Francisco Musical Club. The club meeting on November 17th was devoted to French composers and the club hostess was Miss Emilia Christy. The members participating included: Mrs. George Ashley, Mrs. Albert E. Phelan, Miss Zoe Gallet, Mrs. H. R. Sproule, Miss Lillian Devendorf and Miss Elizabeth Warden, assisted by Miss Elizabeth Simpson. At the meeting of November 21st compositions by Henry Hadley will be presented when the club hostess will be Mrs. Mathilda Wismer. The members participating will be Mrs. E. E. Bruner, Mrs. Byron McDonald, Mrs. Cecil Mark, and Mrs. R. E. Whitcomb assisted by Mrs. G. Fred. Ashley, the chorus and Henry Hadley with members of the San Francisco Orchestra.

Signor J. S. Wannell, the well known basso and vocal teacher, will present several of his advanced pupils at studio recital which will take place Wednesday evening, November 20th. On this occasion several artist pupils will make their debut.

Mrs. Beatrice Priest Fine sang before the Amphion Club in San Diego on Wednesday, October 23rd. Miss Gertrude Ross was the accompanist. Both musicians were rewarded with enthusiastic applause and the event proved a decidedly artistic success.

Miss Beatrice Clifford, the well known and very efficient pianist, gave a studio musicale in honor of George Bowden of London at her studio 2528 1/2 Etna Street, Berkeley, on Thursday evening, October 24th. A very interesting and enjoyable program was rendered in the course of the evening. We would have been glad to come, but other events had already demanded our attendance and we could not find the time to take in another affair on that evening.

Julius R. Weber presented his pupil, Miss Eveleth Brooks at the Girls Club 362 Capp Street, San Francisco, on Thursday evening, October 31st. The following program was ably presented on this occasion: (a) Prelude and Fugue, No. 12, F minor (Bach); (From the Well Tempered Clavichord); (b) Andante in E major from Concerto in G minor (Mendelssohn); (c) Gigue in B flat minor (Carl Heinrich Grann); (d) Etude op. 25, No. 7, C sharp minor (Chopin); (e) Ballade op. 47, A flat minor de Vienne, No. 6 Valse Caprice in A minor, from Soirees de Vienne, No. 6 (Schubert-Liszt); (f) Sonette de Petrarca, No. 123, A flat major (Liszt); (g) Polonaise in E major (Liszt).

The Los Angeles Tribune said in a recent issue: The Music Teachers' Association will hold its regular monthly meeting at the Gamut Club and a special feature will be the program planned. Four talented singers will give compositions of our talented local composer, Mrs. Gertrude Ross. "Consider the Lillies," will be given by Mrs. L. J. Selby; "Wynken, Blynken and Nod" and "Song of Spring" by Mrs. Grace Whitney Mabey; "Lullaby" and "Night in the Desert" by Mrs. Minnie Hance; and "Sunset in the Desert," "Barcarolle," "Japanese Lullaby" and "Hawn in the Desert" by Miss Esther Palliser. Mrs. Ross will preside at the piano.

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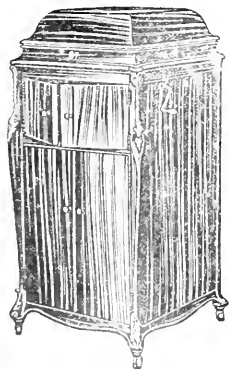
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# PACIFIC COAST Musical Review

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VOL. XXIII. No. 7.

SAN FRANCISCO, SATURDAY, NOVEMBER 16, 1912.

Price 10 Cents

## MADAME MERO'S SAN FRANCISCO DEBUT.

Madame Yolande Mero appeared in San Francisco last Sunday afternoon at the Scottish Rite Auditorium. On her initial performance, with comparatively little press agent work in advance, and with an audience that was included to be somewhat skeptical at first, she "made good" very decidedly. When she appeared on the stage there was nothing in her personal appearance to strike one except seriousness, which was clearly manifest. She had not completed her first number, by Bach, which terminated with a fugue, before her entire adequacy from the technical point of view was apparent. No greater degree of fluency and readiness, no clearer rendering of the most intricate passages, no more absolute intelligent reading of the score could have been needed to at once establish her as a performer of very great merit. She was, in fact, greeted at the end of the initial number by Bach, with applause that was entirely genuine, and that came from a quite large audience. Her air was sufficient to put every one early in an expectant mood. At the very outset it was seen that she had very definite ideas. As to her technique, limited, splendidly attentive listening and very good reading, then each succeeding number deepened but did not change the first impression.

Madame Mero played with the strength of a man and also with the most delicate pianissimo. She splendidly placed in evidence the most magnificently adequate trills which ran through all gradations of sound with absolute perfection. Those familiar with piano music found in her trilling alone something out of the ordinary, because it was so brilliant and thoroughly controlled; so adapted for use in fortissimo and in the most delicate sotto voce passages. A little farther along she was playing octaves, piano, with a certainty and control that no machine could surpass. Directly it was comprehended that she was giving one of the most wonderful performances with her right hand ever heard in San Francisco. Her colorings were fine and her pedaling extremely effective and judicious. She performed wonders without any seeming effort, which told of years of fidelity in unremitting practice. After her technical accomplishments were familiar to the audience, her hearers naturally began to estimate her from the aesthetic point of view—from the emotional and purely artistic side. It was certainly true that the softest passages, irrespective of speed or difficulties, were perfect. At the same time the fortissimo was strong, compact and convincing and without violence.

Now Madame Mero, to the writer, seemed to share the characteristics of Bauer in some degrees. No two piano players can be alike and Madame Mero is not Bauer. But no one, with possibly the exception of Paderewski, so it seemed to me, could produce more satisfactory purely singing effects in the cantabile passages than this lady. Now when this is said that does not say that Madame Mero gave any proof of strong imagination. Her discrimination is clear, and she knows what she is trying to do and she goes ahead and does that with undeviating sureness. Every tone is satisfactory, every run is just as she intends it shall be, and her handling of passages in which rhythm, and an impressive use of rests, an art wholly understood by many performers, are all important, indicate the keenness of her watchfulness. In this she is gifted like Bauer.

She varies the time with more or less freedom. She never storms, nor grows wildly emotional, nor forgets by reason of such impression that might be produced by passing mood to adhere to her own ideals. To simplify this, the writer means to say that possibly she is a little too self contained, to do the one thing that moves an auditor to think far beyond the coloring of the clever and artistic pictures that she presents.

She is never weak or unsatisfactory, from the viewpoint of her evident aims. She does so much more than most artists of the key board that wonderment grows not so much on varieties of mood, but on the overwhelming abundance of skill and self possession and purely tonal finish of the whole. This was made evident by the enthusiasm of the audience, which steadily increased from beginning to end.

Perhaps from these casual remarks it may appear that at least one of Madame Mero's auditors was conscious that he was listening to something very unusual; something very marked and characteristic of a strong and determined individuality; that it could not be questioned that Madame Mero is certain to be a debatable quantity in certain lights, while she must be accepted as a very great performer. Through the stage-mannerisms of Madame Mero ran a vein of seriousness, of studiousness, of most conscientious endeavor.

To what heights of emotion can she rise? What intensity of realism may she yet manifest? In other words, how human and how picturesque can she be in a performance of master-pieces? Picturesqueness is reproduction of something either real or imaginary—at least in part largely. The degree to which an idea may be turned into sound, may be characterized, as the measure of intensity of the performer. The human element—that which calls for tears, or heroic emotions, or appreciation of grandeur, without consideration of art—

that is the one thing that preserves the memory of a performance long after technical splendors become only dim memories. Madame Mero played again Thursday evening, which was too late for a review in this Journal. She will play again this Saturday afternoon.

It is a tribute to Madame Mero that her San Francisco debut has entitled her to discussion in the press that has already taken place, and such discussion will continue. No mere weakling, no incompetent or barren personality could produce any such effect. She is



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DAVID H. WALKER

The Mansfield Club gave its nineteenth piano recital at Century Club Hall last Wednesday, November 14th. Particulars will appear in the next number of this paper.

## MME. SEMBRICH IN RARE VOICE.

Enthusiastic Audience G greets Her in Carnegie Hall and Almost Showers Her with Flowers.

One of the most distinct impressions which her listeners carried away from Mme. Marcella Sembrich's first concert in New York this season in Carnegie Hall yesterday afternoon was that of flowers. There were flowers about the piano in such profusion that they almost concealed the instrument, and, furthermore, there were flowers in Mme. Sembrich's voice. As she went through her long programme, adding a new laurel with every song, those who heard her marvelled at the purity of her voice and its remarkable smoothness. Not once did she force it and every note was produced without hesitation. She sang far better than at her last concert here, and there were times when the applause rang out during the series of songs, which the programme announced were to be sung as single numbers.

Mme. Sembrich opened the programme with four songs of Robert Franz, and when they were over the first of the floral tributes appeared. When she had finished another series by Peter Cornelius there were more flowers. Flowers followed the seven Schumann songs, and when the concert was concluded with four songs of Johannes Brahms the audience moved toward the stage. The applause did not end until Mme. Sembrich appeared three times and finally took her place at the flower-laden piano to play her own accompaniment. Mr. Frank La Forge accompanied Mme. Sembrich. In these days of devotion to this soloist or that one the accompanist often is forgotten, but Mr. La Forge made his presence felt, and it was plain from the smile Mme. Sembrich gave him after each applauded song that she appreciated his skillful efforts.—New York Herald, Oct. 20, 1912.

## HULDA KOEPPKE'S CONCERT.

Hulda Koepke, an artist pupil of Mrs. Noah Brandt, gave a piano recital at Century Hall last Saturday afternoon. A large audience was in attendance which followed the exceedingly skillful young pianist with uninterrupted interest. One can not listen to Miss Koepke's playing without feeling greatly astonished at her wonderful command of the technical intricacies of the piano and without marvelling at her remarkable memory. Mrs. Brandt, who is Miss Koepke's sole teacher, certainly understood how to bring out every particle of of the natural talent hidden within this musical young player. Her program included the Schumann Faschingsschwank and the Mendelssohn G minor concerto. Both these works were interpreted with genuine musical intelligence and to listen to Miss Koepke interpret these works one could hardly believe that one so youthful could interpret a work so seriously and adequately. In phrasing as well as technical dexterity Miss Koepke met the most severe demands and we can only say that during the course of experience in concert attendance it is but very rarely that we find one so young interpret the classics in such a satisfactory manner. At this time we can not remember any student of the age of Miss Koepke in this city who made quite such an impression recently upon serious musicians as this little artist did last Saturday afternoon. If she continues to progress in the future as she has in the past it will not be premature to predict an unusually brilliant artistic future for this aspirant for pianistic honors. Mrs. Brandt is deserving of the heartiest congratulations upon the success of her young student. The complete program was as follows: Vienna Carnival Scene op. 26 (Schumann); Concerto, G minor (Mendelssohn); (a) Pastorale Marie (Bizet); (b) Etude C sharp minor; (c) Nocturne F minor; (d) Valse A flat major (Chopin); (a) Poet's Harp (Mendelssohn); (b) Butterfly (Enid Brandt); (c) Murmuring Zephyrs (Jensen-Niemand); Faust-Kermesse (Gounod).

## HERBERT RILEY'S PLANS.

Herbert Riley, the well known violinello virtuoso, who has recently made his home in San Francisco has opened a studio and is giving instruction in cello playing and also desires to coach advanced piano students. Mr. Riley is also arranging plans for the organization of ensemble and chamber music classes for duet, trio, and quartet compositions. Mr. Riley came to San Francisco after successfully teaching in Berlin. He also appeared in concerts with great success. Immediately prior to his arrival in this city, Mr. Riley gave thirty-four concerts in the Northwest and a number of chamber music concerts with Alexander Saslawsky, concert master of the New York Symphony Orchestra and Eugene Bernstein, pianist. For the current season Mr. Riley has been booked for a number of engagements. During next January, Mr. Riley will tour the Coast with Miss Little Horn, the dramatic soprano, formerly at the Vienna Hofburg Theatre. During the end of June, Mr. Riley will appear in the States of Washington and Idaho.



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## ANNOUNCEMENT TO ADVERTISERS.

True to its well established policy, the Pacific Musical Review will publish the second Exposition Number on Saturday December 14th. Inasmuch as we will change our custom of personally writing up complimentary articles about all advertisers, we like to call the attention of our patrons to the fact that they are entitled to space in that edition without charge. So if any event happens between now and December 14th which they like recorded, or if a pupil has made a success abroad, or if they have received engagements worthy of record or in fact if there is anything they would like published about themselves of a news interest we shall be glad to receive it on or before December 1st, and NOT LATER. This notice will remain in the paper until this last named date, and if we are not in receipt of the necessary information, we trust our advertisers will not blame us for having omitted them. Space will not permit to publish complimentary articles about everyone as we did last year. We shall however resume this custom next year. The edition will be principally devoted to the encouragement of local artists. It will also contain interesting information and illustrations about the Panama Pacific Exposition.

## A WELL DESERVED TRIBUTE.

In the Nautilus Magazine for November, 1912 we find the following well deserved tribute to Carlos Troyer: "Last Saturday evening the Nautilus staff and a few invited guests enjoyed a music recital that ought to be given in every city in this country. We were entertained by Miss Sarah Preble, interpreter of ceremonial songs and dances of the Zuni Indians, from the native transcribed and harmonized by Carlos Troyer. The Zuni Indians as expounded by Miss Preble with Carlos Troyer's music are more civilized than their civilized conquerors, and more artistic than most artists. Carlos Troyer deserves immortality for preserving and harmonizing his wonderful descriptive music of the Zuni or Montezumas, and Miss Preble received the laurels and applause of all those who heard her artistic interpretation. Her voice is wonderfully adapted to this magnificent music; her tones are pure, true and thrilling as a lark's with power enough to fill a large auditorium. With her thrilling voice, a clean-cut personality and glorified Indian costume, she seems to incarnate the spirit of the Indians, radiant with their freedom and peace. Miss Laporte's fine interpretation of the piano score and Miss Preble's little talks about the Zuni Indians and the meanings of the songs and dances which she presented added greatly to the enjoyment of the recital.

"Miss Preble and Carlos Troyer are both Californians, Miss Preble a student at the University of California. Less than a year ago she gave her first recital in New York City at the Waldorf-Astoria. Mr. Troyer lives in San Francisco. He went to live two years with the Zunis where he learned their songs, ceremonials and folk lore, which he has woven into this superb music. It was he who taught Miss Preble and who played for her in her first recitals which were given in California. Miss Preble's interpretations have special educational value. They ought to be highly appreciated all over the country. But aside from the educational value, her performance is most unusual, artistic and enjoyable—which cannot be said of all educational performances. Miss Preble should be in every lecture course and every music course in this country. This is an editorial advertisement that could not be bought with money. I tell you about it because between them Mr. Troyer and Miss Preble have done something unusual and fine that everybody ought to know about."

Regarding the publication of Mr. Troyer's Zuni music which lately has been transferred to the exclusive right of the Theodore Presser Company of Philadelphia, they will appear very shortly in a new book. The whole collection has been thoroughly revised and enlarged and will be issued in superior style. Likewise the price of each of the songs and instrumental pieces have been materially reduced. The general title, however, remains as before: "Traditional Songs of the Zunis," and other Southwestern tribes. There will also be published by the same company an Indian lecture of Carlos Troyer which was read before the Academy of Sciences giving an history outline of the Zunis, their customs, government and their remarkable psychic practices of the Esoteric Societies.

On Tuesday afternoon November 5th, Hugo Mansfeld and Miss Hazel H. Hess played before the members of

the California Club. The program included Rhapsodie No. 12 (Liszt) and Concerto Duo (Liszt). The second piano part of the Concerto being played by Mr. Mansfeld. The audience was very enthusiastic and appreciative, the artists being recalled again and again. Following the musical program an informal reception was held during which refreshments were served to the many guests present.

## BERINGER MUSICAL CLUB CONCERT.

The Beringer Musical Club gave its twenty-third concert and began its sixth season at Century Club Hall on Thursday evening, October 31. The program opened a movement from a Beethoven Sonata played very skillfully and very musically by Prof. Beringer, piano, and Harry Samuels, violin. Later in the program Mr. Samuels earned much applause with a brilliant rendering of the D. Beriot Concerto. Miss Zdenka Buben played two classics with that efficiency which is so well known to those who attend the Beringer Club concert. Miss Anna Persinger proved a very successful addition to the array of Beringer debutantes. The program was closed with an artistically executed interpretation of Weber's Invitation to the Dance. Miss Irene De Martini, the brilliant young coloratura soprano whom Miss Beringer has trained so successfully made her last appearance with the club on this occasion and will in future devote her time to professional engagements. Miss De Martini possesses a beautiful coloratura soprano voice and has made frequent sensational successes at private and semi-private events. The complete program was as follows: Andante, pu tosto Allegretto (From Sonata II for Violin and Piano (Beethoven), Messrs. Harry Samuels and Jos. Beringer, Vocal (a) Come and Trip It (Czech), Miss Anna De Martini, (b) Frühlingszeit (Berlioz), Miss Mary D. Hummel; Piano (a) Song



HERBERT RILEY

The Skillful Cello Virtuoso Who Has Located in San Francisco Recently

Without Words (a) Fantasie, op. 16, No. 4 (Mendelssohn), Miss Lois Munch; Vocal (a) Non terno (Marte), (b) Berceuse (Churruar), (c) I Tamperelli, (d) Campedelli (E. de Giusi), Miss Anna Torrigiani; Violin Solo (Concerto (Le Beriot), Mr. Harry Samuels, Vocal (a) Bill Me Discourse (Bishop) (b) Serenata (Caumma), (c) Villanelle (Del Vignani), Miss Irma Persinger; Piano (a) Romance (Schubert), (b) Marche Militaire (Schubert-Tausig), Miss Zdenka Buben, Vocal (a) Aria, "Tollerato, a tu Le adamo" (Meyerbeer), (b) Waltz Song from "Tom Jones" (Hoffman), Miss Irene De Martini; Invitation to the Dance (a) Two Dances (Weber), Miss Zdenka Buben and Prof. Jos. Beringer.

## MARGARET BRADLEY'S ORGAN RECITAL.

Miss Margaret Bradley, the well known Oakland organist and teacher, gave a very successful organ recital at Kohler & Chase Hall on Thursday evening, October 24th. Miss Bradley proved herself a thorough artist and her program which will be appended to this article proves by itself that Miss Bradley is an artist of superior merit. Mr. Bradley is very musically in her interpretations and her technique is fluent and clean. She understands thoroughly how to secure the effective combinations which make the organ such a popular instrument. The excellent program rendered by Miss Bradley was as follows: Largo-Allegro (a) Toccata (From First Organ Sonata) (Gibault), (b) Intenzozzo (Calderara), (c) Romance in D Flat (Lemaire), Chorale Preludes (Bach), Fugue (Schubert), The Wanderer

(Schubert), The Vulcan Song (Gounod), Mr. Loyd; Al-solun, Largo (From "New World" Symphony) (Cavarte), Humanna (Dubois), (a) Romance No. 3 (Liszt), (b) Pilgrims Chorus from "Tannhauser" (Wagner), (c) Love Song (From "Sketch Book") (Nevin).

## BRABAZON LOWTHER IN CALIFORNIA.

Brabazon Lowther, the distinguished baritone, who is to concertize on the Coast this season arrived in San Francisco on November 6th for rehearsals with Uda Waldrop, who is to accompany Mr. Lowther at his piano recitals. Mr. Lowther will open his tour at San Diego and return here in December for his orchestral appearance and recitals. In San Diego he will appear with the Amphion Club, November 20th, and the evening of the twenty-first he will give a song recital at the Isis Theatre under the auspices of the Mendelssohn Club and the Macdowell Society. The twenty-second of November, Mr. Lowther will sing in the Rotunda at Point Loma for the International Theosophical Society as guest of Mrs. Katharine Tingley.

While in San Diego, Mr. Lowther will be entertained by the Trows Club and will make an address before the Club on the ethics of music. Prior to the beginning of his concert work Brabazon Lowther met with such great success as a teacher of voice that his views upon music and voice production especially are sought, and considered of extreme value. Upon learning of his contemplated Coast tour his manager, Mrs. Fite, met with immediate requests for coaching from some of the foremost singers of the South and as Mr. Lowther will be in the State the greatest part of two months, he will accede to the demands when and where it is possible to do so without interfering with his concert appearances.

In Santa Ana, Mr. Lowther will give a song recital for the Elva Club. In Los Angeles he is to sing a very beautiful Christmas program for the Friday Morning Club. He will appear with the Philharmonic Society of Long Beach and Pasadena and other Southern towns. While in this part of the State Mr. Lowther will appear in Stockton with the Saturday Afternoon Club, where he will sing a particularly interesting program appended here as an excellent example of the art of program making. In the matter of artistic construction of programs we must acknowledge Brabazon Lowther as an adept judge from his specimen programs we have seen, and we understand that Mr. Lowther arranger all of his own programs.

In Texas, where Mr. Lowther goes from California, he will sing with the Dallas Symphony Orchestra, and in a recital with the Schubert Choral Club. In Fort Worth he will divide honors with Madame Bloomfield-Zeiser on a program for the Harmony Club. Additional engagements in Texas and Mississippi will keep Mr. Lowther in those States until February at which time he may return to California for a month as negotiations are pending for additional appearances here. Brabazon Lowther and Uda Waldrop are anticipating the recitals with keenest interest. Both men are so thoroughly equipped technically and temperamentally to meet the severest artistic demands that it would seem there can be no question of the greatest success. Certainly with such a combination of talent we have a right to anticipate the most intelligent reading of the beautiful programs Mr. Lowther has prepared for California.

The Stockton program will be: Giordani—Caro mio ben, Verdi—Reit, ed Aria, Infelice, e tu credevi, (Ermano Sacchini—Reclatit ed Air d'Odipe a Colone, Mascagni—Reit ed Aria promesse de non Avenir (Le Roy Lechardier), Handel—Haisir, ed passe, Reinaldo Hahn—In the Prison, Old French—Bois Epais, Alfredo Barbilotti—Si je pouvais mourir, Brahms—Von ewiger Liebe, Brahms—Verzweiliches Ständchen, Grieg—Ich liebe dich, Schubert—Die Forelle, Schubert—Der Erlkönig, Garnet Winsley Cox—Since my Love now loves me not, G. O'Connor-Morris Yesterday and Today, (Written expressly for and dedicated to Brabazon Lowther), Bruno Humm—Invictus, Roger Quilter—Missress Mine, Maud Valeri White—King Charles.

## YOLANDA MERO'S FAREWELL CONCERT.

The farewell concert of the brilliant pianist, Mme. Yolanda Mero will be given at Scottish Rite Auditorium this Saturday afternoon, November 16 at 2:30 when the program originally advertised for Thursday night will be given. It is replete with interesting novelties and great classics and should serve to attract a good sized audience to bid adieu to one of the very greatest pianists that has ever visited this city. Manager Greenbaum certainly cannot display his wide judgment when he signed the contract for Yolanda Mero.

Tickets may be secured at the box office of the Hall after one o'clock and previous to that at the usual Greenbaum box offices.

## ALICE NIELSEN TO GIVE "THE BARBER OF SEVILLE" IN OAKLAND.

The complete Alice Nielsen Company will appear in Oakland at Ye Liberty Playhouse next Friday afternoon, November 22 at 4:15 giving a grand concert program to be followed by "The Barber of Seville" as arranged in on act for Miss Nielsen. All the stars will take part in the cast being as follows, Rosina (niece of Don Bartolo), Alice Nielsen, Bertha (the old housemaid) Mlle. Svartz, Count Almaviva (in love with Rosina) Sig. Rimoldi, Grazia (the barber's Si. Fornari), Basilio (music teacher to Rosina) Senor Mardones; Don Bartolo, Signor Taverchia.

In the charming singing lesson scene Miss Nielsen will interpolate several of her favorite concert numbers. No such concert has ever before offered the music lovers of Alameda County and in fact San Francisco has never seen such a grand and open programs combined since the old Patti days.

The box office for the Oakland concert will open at Ye Liberty Playhouse on Monday morning, November 18, and mail orders for this concert should be addressed to H. W. Bishop at Ye Liberty Playhouse in Oakland.

## THE ALICE NIELSEN OPERA SEASON.

The big musical events of the coming week will unquestionably be the performances by Alice Nielsen and supporting artists from the Boston Opera House. The career of Alice Nielsen and the story of how she worked her way from the chorus of the *Tivoli* to a position as a star at the Metropolitan are too well known to our readers to need repetition. It is an example of what work and study will do when coupled with perseverance and natural gifts.

A few words about the other members of the company, might however, be of interest.

Miss Jeska Swartz is an American girl, and the youngest prima donna contralto on the operatic stage, being just twenty one. This is her third season at the Boston Opera House. She is a most beautiful woman and her voice is said to be quite exceptional. Alfredo Ramella is a true lyric tenor and was brought from Italy by Director Henry Russell expressly for the legiere tenor roles like in "The Barber of Seville," "Don Pasquale," etc. Rudolfo Fornari is an excellent baritone and a quite exceptional actor.

He visited this city six years ago with the San Carlo Opera Company in conjunction with Nordica, Nielsen, Riccardi Martin and Constantino and the brilliant Tarquinia Tarquini was with that company just gaining her first stage experience. Jose Mardones the basso is a Spaniard and from the Royal Opera in Madrid. For the past two years he has been with the Boston Opera Company and his voice is said to be the most beautiful basso cantante heard in America since Pol Plancon was in his prime. Luigi Tavecchia the buffo bass is a renowned comedian and singer and was a member of the Mme. Sembrich Opera Company when that star became ill in this city and was forced to abandon her tour. Since then he has been at Covent Garden and in Boston. Maestro Fabio Rimini has been conductor of the opera in Bologna and Trieste and is now engaged



BRABAZON LOWTHER

The Great Irish Baritone Who is now Giving Recitals in California

for the Boston Opera. He is a young man and an excellent pianist as well as orchestral conductor and he will play all the accompaniments in the concert portion of the program.

The orchestra has been secured here and will number thirty of our very best players. Hans Koenig will be the concertmaster.

The first public performance will be next Thursday night, November 21 at Scottish Rite Auditorium with the following program—Overture—Grand Opera Orchestra; Duet from "Linda di Chamounix" Donizetti, Tenor Aria from "La Boheme" Sig. Ramella; Aria from "La Tosca" Alice Nielsen; Aria from "The Barber of Seville" Sig. Fornari; Aria from "Joan of Arc" by Tschakowsky, Mlle. Swartz; Aria from Verdi's Opera "Simon Boccanegra" Senor Mardones; (a) "Oh Haunting Memory," Carrie Jacobs Bond, (b) Down in the Forest, Landon Ronald, (c) "But Lately in Dance" Arensky, (d) "Love has Wings," Rogers, Miss Alice Nielsen.

The second and positively last performance of "The Secret of Suzanne" with original orchestration which means the only presentation of the work as given at the big opera houses. Wolf-Ferrari's orchestration in its original form made half the success of the little opera. The costumes etc. will all be from the Boston Opera House and the stage setting will be most appropriate and handsome.

The second and positively last performance of "The Secret of Suzanne" will be given Sunday afternoon, November 24. The concert program on this occasion will be entirely changed, Miss Nielsen's numbers being the Aria from "Mine Butterfly" and this group of songs (a) and (b) Two Japanese Songs by Cadman; (c) "Little Dutch Garden," Lomley; (d) "Will of the Wisp," Spruss. Ramella will sing the aria from "La Tosca," Mlle. Swartz

the "Habanera" from "Carmen." Fornari two libretto Neapolitan songs while Mardones will offer two of the melodies of his native Spain. The concerted numbers will be the Trio for male voices from "Faust" sung by Ramella, Fornari and Mardones, and the Duet from "Mme. Butterfly" sung by Alice Nielsen and Mlle. Swartz.

The cast for the opera on both occasions will be Alice Nielsen as the "Countess Suzanne," Signor Fornari as "Count Gil," and Signor Tavecchia as "Sante" the dumb servant.

The sale of seats will open Monday at Sherman, Clay & Co.'s and Kohler & Chase's. Mail orders should be addressed to Will. L. Greenbaum.

## MME. GERVILLE-REACHE.

Manager Greenbaum announces two concerts by Mme. Jeanne Gerville-Reache the great French contralto who made such a deep impression at her concerts in this city just two years ago. Gerville-Reache was one of the brilliant stars brought over by Oscar Hammerstein to open his famous Manhattan Opera House, and in the company were Bauri, Mary Garden, Tetrazini, John MacConrad and others who are of world wide fame.

Gerville-Reache is that rare thing, a true contralto, and her voice is comparable only with Scalchi's. There is a deep, rich velvety quality about it that distinguishes a true alto from the usual mezzo soprano so often labeled "contralto."

Being a French woman and of French musical education it is but natural that Mme. Gerville-Reache will sing a number of French works both modern and classic that are not familiar on our concert programs. Some of these, for instance, are the "Aria" from Massenet's last grand opera "Roma," the "Aria" from Bruneau's "L'Attaque du Moulin," the "Air" from an old masterpiece "Jeanot et Colin" by Nicola, the "Aria" from "Les Troyens" by Berlioz, and a lot of gems of songs. In German there will be songs by Schubert, Brahms, Richard Strauss, etc., and the song of Brangäne from Wagner's "Tristan and Isolde," a role in which Gerville-Reache has met with great success. English and Italian songs will complete the offerings.

The Gerville-Reache concerts will be given on Sunday afternoons, December 1 and 8.

## MAUD POWELL—VIOLINIST.

No women and very few of the sterner sex have reached the position among the great violinists of the day attained by the gifted American woman, Maud Powell, who is recognized throughout the world as a genius of the violin. As an eminent authority once expressed it "She has the arm of a man, the head of an artist and the heart of a woman."

Manager Greenbaum announces Maud Powell as his first violinist of the present season and promises three quite extraordinary concerts to be given about the second week in December. Among the novelties to be played by Maud Powell will be the "Concerto" by S. Coleridge Taylor, the gifted negro composer, whose recent death was such a severe loss to the world of music.

## OPERA STARS TO SING AT CORT THEATRE.

"Secret of Suzanne" Combines Melody and Comedy; Appeals to "Tired Business Man."

It is a difficult thing to combine melody of the highest order with humor, but this is the accomplishment of the wonderful young Italian composer, Wolf-Ferrari, in his latest composition, "The Secret of Suzanne" which will be given at the Cort Theatre, Sunday Evening, November 17th. "The Secret of Suzanne" will be preceded by a grand operatic concert.

The theme of the opera is modern, amusing, entertaining, centering about a captivating woman, the Countess Suzanne, who does not wish her husband to discover her secret—that she is fond of the enticing cigarette. Entering the house and smelling cigarette smoke not only in the rooms but clinging to his wife's garments, Count Gil becomes instantly jealous, sure that he has a rival in his wife's affections. The opera is comprised in one act but there is not a single moment that is not fraught with action.

The opera moves straight to the end, through frowns and smiles, through deathless love and towering rage, the whole being interpreted by good music. Even the "tired business man," that bogie of the theatrical managers, professed himself delighted in the great opera centres of this country. New York, Chicago and Philadelphia, where "The Secret of Suzanne" was an instantaneous hit, causing a distinct sensation.

The "Secret of Suzanne," the latest, brightest, and best work of the great modern melodist, Ermanno Wolf-Ferrari, which has made the most tuneful impression of any opera in a decade and which contains the wittiest, gayest and most melodious music of this time, will be produced in San Francisco with a real all-star cast, drawn from the Chicago Grand Opera Company, and with all of the effects and environments of the original production. It is an unusual privilege for a western city to hear so famous a work as the "Secret of Suzanne" with a cast that enlists artists from such an eminent organization as The Chicago Grand Opera Company.

The music of the opera is intimate and no orchestra can as successfully interpret such music as a stringed orchestra. The orchestra that will play the music is the very pick of the Chicago Grand Opera Company and will do much to add to the enjoyment of the petite Grand opera.

There will be a double bill throughout, so that the stars may be heard in the opera and before the performance of the "Secret of Suzanne." There will be a magnificent concert in which all the stars who travel with the company will be heard in the most celebrated roles within the realm of music.

The "Secret of Suzanne" is under the direction of Frank W. Healy.

Wm. E. Chamberlain returned from Portland, Salem and other towns in the Northwest where he appeared in a number of song recitals with unqualified success. The Young People's concerts in Berkeley, which are under the direction of Mr. Chamberlain are more successful than ever. The last event was particularly interesting. It consisted of a Harpsichord recital by Miss Frances Pellin Jones. The program consisted of



MISS AGNES MARIE CHRISTIANSEN

An Efficient Young Pianist Who Gave a Recital at the College of the Pacific Recently

an explanatory introduction about the harpsichord. Miss Jones played a series of old compositions by Scarlatti, Bach, Handel, Boccherini and Gluck written during the 17th and 18th century. After the program the children were given an opportunity to inspect the harpsichord at close range.

The Pacific Musical Society gave its regular monthly program at Golden Gate Commandery Hall on Wednesday morning November 13th. The program was presented by Mrs. I. C. Desenberg, Miss Corinne Goldsmith, piano duo, Mrs. Frederick Clark, contralto, Mrs. William Voorsanger, soprano, Herbert Riley, cellist.



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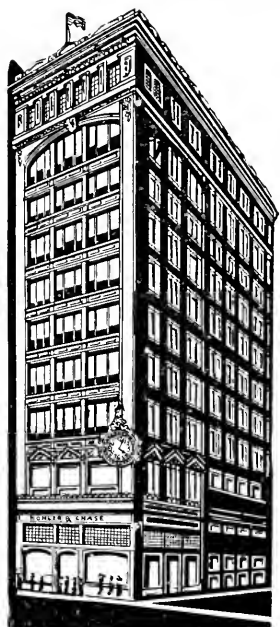
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PACIFIC COAST MUSICAL REVIEW

MISS HEATH'S CONCERT TO BE GREAT SUCCESS.

Knowing the artistic efficiency of Miss Helen Colburn Heath the Pacific Coast Musical Review does not hesitate to predict a brilliant success for this young artist when she will appear at the Colonial Ballroom of the St. Francis Hotel, next Thursday evening, November 12th. Miss Heath is beyond the slightest doubt one of the most prominent vocalists on the Pacific Coast. She has gained her reputation by reason of a very flexible and forceful soprano voice which she uses with equal success in dramatic as well as lyric compositions. In addition to her natural adaptability Miss Heath is a most conscientious artist who uses her brain as well as her heart when she reads the great works of the masters. Her program was always given a great favor with our serious music lovers. Miss Heath is better than ever for several months' sojourn in Europe has no doubt added to her knowledge and has helped her to gain new ideas and new impressions. We are not backward in predicting an enjoyable as well as an instructive evening for those who possess the necessary ambition and the necessary enthusiasm to hear an excellent program well presented, whether it is interpreted by a vocal artist of ability or a meritorious vocalist who resides among us. The interesting program to be sung by Miss Heath appeared in last week's issue of the Musical Review. The efficient vocalist will be ably assisted by Herbert Riley, the young cello virtuoso who recently made his home in San Francisco, and Ida Waldrop the exquisite artist-accompanist who always makes a most favorable impression whenever he appears in a recital.

MISS AGNES MARIE CHRISTIANSEN'S RECITAL.

The San Jose Mercury of November 9th publishes the following about a piano recital given by Miss Marie Christiansen at the College of the Pacific:

A piano recital of unusual merit was given last night at the auditorium of the College of the Pacific by Miss Agnes Marie Christiansen, a graduate of the class of '12 and a pupil of Jean Pierre Bouilliet. Miss Christiansen is a musical young person gifted with technical powers and musically sentiments, which she brought out in her difficult and varied program. In the Beethoven "Sonata" she attained a remarkable singing tone quality that brought out the pathetic tone-picture of the work. The program closed with "Scenes From Childhood," Schumann, which she played with keen perception of her subject, and showed a knowledge that called to mind Harold Bauer's playing of the same number when he was here last season. Miss Christiansen was ably assisted by Miss Monroe Potts, soprano, and Miss Dora Hitchings, violiniste, who gracefully responded to encores.

MRS. BIRMINGHAM'S REMARKABLE MUSICAL.

Mrs. Lillian Birmingham, the noted California contralto, announces a matinee musicale for next Friday at the Alcazar Theatre, in which she will be assisted by Miss Alma Birmingham, pianiste, Mr. H. J. Stewart, Allan Dunn and the Alcazar orchestra. Mrs. Birmingham's programme will include songs by Gluck, Beethoven, Schubert, Wagner, Chopin, Brahms, Debussy and Massenet, and is to be followed by an elaborate scenic and costume production of "The Legends of the Yosemite, in Song and Story," words by Mr. Dunn and music by Dr. Stewart. A beautiful stage picture of the Yosemite while darkness is supplanting twilight will be presented, and Mrs. Birmingham and Mr. Dunn will be appropriately attired in Indian garb, the former singing the legends and the latter reciting the introductory lines, with Dr. Stewart leading the orchestral accompaniment. The legends to be interpreted are "Great Chief of the Valley," "The Lost Arrow," "Spirit of the Waters," and "White Waters." The advance sale of seats for this entertainment presages a crush audience in which San Francisco's artistic and society circles will be largely represented. Prices range from \$1.50 to 50 cents.

This is the complete program: Recitative and aria from "Samson" of Delile (Saint-Saens), "Mourne" of Wehnacht, "Reethoven," "Les Voleurs" (Maurice), "Der Lindenbaum" (Schubert), "An die Nachtigall" (Brahms), "Waltraute scene first act, third scene" from "Die Gotterdammerung" (Wagner), Mrs. Birmingham; "Chaconne" (Bach-Busoni), Miss Alma Birmingham; "Psyche" (Paladilhe), "Voix de la Printemps" (Debussy), "L'Heure d'Avenir" (Holmes), "Les Papillons" (Chausson), "There Nait" (Chabrier), Mrs. Birmingham. Selection, Orchestra; "The Legends of the Yosemite, in Song and Story," Mrs. Birmingham; "The Lost Arrow," Allan Dunn; "Great Chief of the Valley," "The Lost Arrow," "Spirit of the Waters," "White Waters." Scene—Yosemite Valley. Orchestral accompaniment under the direction of Dr. H. J. Stewart.

KOHLER & CHASE MUSIC MATINEE.

There will be a little deviation from the regular program of the weekly music matinee of Kohler & Chase Hall next Saturday afternoon, November 23. The principal feature will be a recital with musical accompaniment on the Pianola Piano. Lillian Quinn Stark, the well known dramatic reader has been especially engaged for this event and as she has made this kind of work her specialty the interest of the musical public should be very keen. As subject the managers of the Kohler & Chase music matinee have selected Edgar Allan Poe's famous story "The Hound of the Baskin's" setting from the pen of Max H. B. This magnificent work has already been heard, through Max Heinrich and his daughter and also through Bishopman with another musical setting. On both occasions this work secured in unqualified artistic success. The prices at that time were two dollars. Kohler & Chase expect a cordial invitation to the musical public to be present next Saturday afternoon. No cards of invitation are necessary, everyone interested in such a concert will be glad to attend. The program will contain other interesting features besides the one just mentioned and it will be found that the afternoon has been well spent.

MISS CAMILLE DORN'S DEBUT.

Miss Camille Dorn, the gifted young daughter of Col. D. S. Dorn, will make her debut in a piano recital in the Colonial Ballroom of the St. Francis Hotel on Wednesday evening, November 10th. Miss Dorn will play a long, difficult and varied program, and her many admirers are assured of a very enjoyable evening. Miss Dorn has an intensely poetical temperament, and in the second movement of the Schumann concerto she shows to special advantage, also in the Nocturnes of Chopin, one of which she will perform. Mrs. Brandt has been her sole instructor and is enthusiastic in her praise of Miss Dorn's capabilities. The program will be as follows: concert, A minor (Schumann), second piano accompaniment, Mrs. Noah Brandt; (a) Op. 27 No. 2, (b) Valse C sharp minor (c) Fantaisie Impromptu Op. 66 (Chopin); (a) Kammerl. Ostrow (Ruhsthein), (b) Venezia e Napoli—Gondoliers (Liszt); (a) Chasing the Butterfly—Idyl (Enid Brandt), (b) Valse E major (Moszkowsky); Hungarian Fantaisie (Liszt), second piano accompaniment, Mrs. Noah Brandt.

CLARENCE EDDY WILL PRESENT NEW PROGRAM.

The First Baptist Church of San Francisco has secured Mr. and Mrs. Clarence Eddy of New York for a second Organ and Song recital to be given on Tuesday evening, Nov. 19 in the auditorium of the Church, Octavia Street at Market. The crowded house which greeted these gifted artists on their previous appearance at the Church on Oct. 14 attested their popularity in this city. The splendid success of this Recital and the fact that many had been unable to hear Mr. and Mrs. Eddy at their first appearance induced the Church Music Committee to arrange for a second date as above stated. The program to be presented will be entirely new, and will include a number of solos by Mrs. Eddy, whose charm and talent won for her enthusiastic applause on the occasion of her former recital.

The Austin Pipe Organ of the First Baptist Church will be used by Mr. Eddy, and his repertoire will present to the fullest advantage its remarkable powers in the hands of a master such as Mr. Eddy is conceded to be among organists. The terms of admission to the recital will be as for the first recital. No tickets will be sold and the doors are open without charge to all. A voluntary silver offering will be taken during the evening, to provide the expenses of the recital. The doors will be open at seven o'clock. The program will begin at 8:15 o'clock.

ORPHEUM.

The Orpheum bill for next week will have as its headline Cecily Cecil de Mille, Robert Hood Bors, Grant Stewart and Jesse L. Lasky's one act American Opera "California." The story is clever and the music lifting the lyrics bright and Mr. Lasky has given it a picturesque and elaborate production. He has secured for it the best company obtainable the chief features of which are Leslie L. Griffith. Others in the cast are Edward Mora, Austin Stewart, Morgan Jones, Cecil Corey, Lottie Wells, Madeline Sears, Sophie Fugel, F. Emerson Overton, Allan More, E. Boneman and Charles B. Burton, musical director. The scene of the operetta is the garden at San Juan, California and among the lyrics sure to become popular are Serenade "Goodbye" "California," Ensemble "Save the Mission," "The Tape and Chain" Duet "I Love You" and an exceptionally tuneful finale.

James J. Morton monologue comedian and a fellow of infinite jest returns after quite a lengthy absence. Among monologists he is without a peer. He has a distinctiveness and originality of method that baffles description. He exhausts himself in his every word and action. Morton is a genuine comedian who never fails to cause roars of laughter with his better skelter, rapid verbosity. Nonette, the violinist who sings is also included in the new bill. She was a favorite pupil of Ysaye the famous Belgian violinist who was so impressed with her ability that he gave her two years of personal instruction. She was the solo violinist with the New York Festival Orchestra, a special feature with the Vassar Girls.



Alice Nielsen and Boston Opera Stars Supporting Her in "The Secret of Suzanne."

The following program will be presented by the pupils of Signor J. S. Wanrell at his studio on Fillmore Street near Jackson next Wednesday evening November 20th: At Thy Feet (Hoffmann), P. M. Wablin: Song of the Soul (Carl Broll), Miss Evelyn Godeau; Good Bye (Tosti), L. Patterson; Cavatina (Donizetti), Miss Esther Graft; Elsa's Dream (Wagner), Miss T. Johnson; Il Barone di Trovatore (Verdi), Wesley Gohbar; Laeli Signor from Hugenots (Meyerbeer), Mrs. Regina Harper; O ciel azurri from Aida (Verdi), Mrs. B. B. McGinnis; Cielo e mar from Gioconda (Ponchielli), Frank Terramores, Jr.; O mio Fernando from Favorita (Donizetti), Miss Welcom Levy; Caro Nome from Rigoletto (Verdi), Mrs. Eugene Brady; Duetto from Gioconda (Ponchielli), Mrs. R. Harper and F. Terramores, Mrs. C. Doremman will be the accompanist.

Curt Scharlock, a young San Franciscan twenty years of age is about to leave for the East for the purpose of meeting Andreas Dipple and Gatti Cassazza, managers of the Chicago-Philadelphia and Metropolitan Opera House Companies, respectively in order to interest them in a new opera "Giuditta" recently presented in Berlin with instantaneous success. The composer is Paul Bessau, an eighteen year old musician and the libretto was written by Mr. Scharlock. The young librettist has letters of introduction to the famous impresarios from prominent musical people. After his visit to Chicago and New York, Mr. Scharlock will leave for Paris next April where he expects to remain several years. He studied musical history and musical literature in Berlin during a period of three years.

THE BEEL QUARTET.

The next concert of the Beel Quartet will be given at the St. Francis on Tuesday night, November 26. On this occasion the Debussy Quartet will be given in its entirety for the first time in this city. Beethoven's "Quartet" in E minor Op. 59, and Haydn's Quartet in D major will complete the offering. Tickets are on sale at the usual Greenbaum box office.

The Beel Quartet's third Berkeley concert will be given next Thursday night, Nov. 21, at the Berkeley Piano Club.

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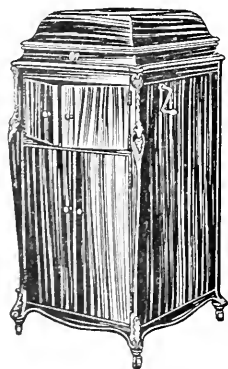
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SAN FRANCISCO, SATURDAY, NOVEMBER 23, 1912.

Price 10 Cents

## GIORGIO POLACCO SCORES ARTISTIC TRIUMPH AT THE METROPOLITAN

During the past few years the Pacific Coast Musical Review had frequent opportunities to quote New York criticisms of artists whom it had endorsed before their New York appearance showing its accuracy of judgment. In the same manner unfavorable impressions of artists who made their appearance on the Coast before their Eastern debut published in this paper were usually supported by leading critics in New York. The two most notable endorsements which the opinion of this paper received in New York were those of Tetrizzini and Polacco. Both appeared at the Tivoli at the same time. Tetrizzini did not make a favorable impression upon us from a strictly artistic point of view. Polacco aroused our enthusiasm from the first. When he was at the Cort Theatre conducting "The Girl of the Golden West," and actually being responsible for its merit as a performance, we went so far as to suggest him for leader of the San Francisco Orchestra. Our opinion of Tetrizzini was endorsed by every one of the leading critics of the Metropolitan of America. And now our endorsement of Polacco has found an echo in every daily and weekly paper and in every musical journal in New York. There is not one dissenting voice. Polacco has made a remarkable impression. And this is so much more astonishing as he is practically a new force at the Metropolitan and has taken the place of Toscanini, who is beyond a doubt the greatest Italian Opera leader of the day, besides being an orchestral leader of superior genius. It is our firm belief that Polacco is as competent a symphony leader as he is an opera leader. We have heard him conduct a Beethoven Symphony and know whereof we speak. Polacco has made numerous daily and weekly New York papers. We will go still further and suggest that if the Musical Association of San Francisco should be so controlled by a certain society element that personal likes are placed above artistic efficiency, we suggest that someone come forth, organize a real symphony orchestra, endeavor to secure Mr. Polacco as leader, and we wager to predict that the town will flock to hear the new leader and will have an opportunity to listen to symphony concerts of the most approved type. Although we could quote from numerous daily and weekly New York papers, we shall content ourselves by just reprinting the opinions of a few New York daily and musical journals. In calling the attention of our readers to the criticisms in the daily New York papers, we trust that they understand the difference between San Francisco and New York criticism. In this city our daily papers are somewhat overenthusiastic when they like somebody. As for instance in the case of Mr. Hadley when some of them called him the greatest symphony leader in the world. In New York the critics are more conservative. So if the comments speak of Mr. Polacco as an efficient musician and an able conductor this means as much as if our San Francisco papers had hailed him as one of the world's greatest opera leaders. This is especially true if we consider that Mr. Polacco is occupying Toscanini's place and that the New York critics are very skeptical regarding newcomers at the Metropolitan. What is said by certain critics of Mr. Polacco's occasional zeal in the orchestra revealing itself by rather heavy tone volume and an enthusiastic acceleration of tempo, we noted the same tendencies during Mr. Polacco's reign at the Tivoli. However, as the New York critics say, this does not detract from his importance as a great leader.

We are rather pleased to find the New York critics so unanimous in their estimation of Polacco, for San Francisco discovered him at the same time it discovered Tetrizzini and it has reason to feel prouder of the discovery of the orchestral leader than that of the prima donna. And now let us proceed to copy the impressions received by leading New York critics of Giorgio Polacco:

**MUSICAL COURIER**, Nov. 13, 1912.—When all is said and done, however, the chief interest of the discriminative portion of the audience last Monday centered in the person and achievements of Giorgio Polacco, the new conductor, whose fame had preceded him to New York from other American cities, where he directed opera with such success that he was chosen to lead "The Girl of the Golden West" when that work, in English version made its way across our country under the management of Henry W. Savage. On the occasion of the Waterbury, Conn., premiere of the Savage production of the "Girl," the present reviewer had the honor to report the performance for The Musical Courier, and he then un-

hesitatingly pronounced Polacco to be a leader of unusual attainments bound to put to his credit many extraordinary triumphs with the baton. An elastic heat with fundamental rhythm, keen sensitiveness of dynamic and color contrasts, adaptability to the needs of the soloists, thorough command of orchestra and chorus combined with the ability to cause quick, accurate, and vital response, and palpable understanding of every shade of meaning in the score and text marked Polacco's Waterbury showing and also distinguished his performance of "Manon Lescaut." It was a polished presentation, and so artistically did the leader make his points that he helped the Puccini opera, which in and of itself is flimsy and superficial stuff of no real significance, to take on a certain air of distinctiveness which a less gifted leader never could have materialized from such a spasmodic, ill balanced, and supersensational score. Polacco's con-



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quest of his audience was complete, and augured for even greater artistic treats to come when the orchestra has probed deeper into his fertile musical mind, and he is entirely at home with his surroundings and the capabilities and limitations of the singers under his charge. From what was heard last Monday, Polacco's repose, mastery and resourcefulness stamp him as ranking with the best of the conductors heard at the Metropolitan.

**MUSICAL AMERICA**, Nov. 16, 1912.—The new conductor, Giorgio Polacco, knows how to build broad, dramatic climaxes. It was delightful to hear him conduct the orchestral intermezzo, one of the most commendable things in the score. Mr. Polacco will doubtless be found to be an even more noteworthy conductor when he directs a better opera. The orchestra played with great elasticity and smoothness of execution. H. F. P.

**NEW YORK TIMES**.—The performance of the opera was an excellent one, reflecting credit on the new conductor, Mr. Giorgio Polacco, who is new to the Metropolitan Opera House, though he has had American experience with opera as presented by Mr. Savage. He put energy and life into the performance and characteristic expression into the playing of the orchestra. There was finish in the performance, but there was too often an excess of tone that weighed heavily against the singers.

**NEW YORK HERALD**.—Another newcomer was Mr. Giorgio Polacco, Italian conductor, heard here for the first time. He proved to be a good musician, temperamental in his climaxes, usually sympathetic in his accompaniments—save in one or two instances when he hurried the singers.

**N. Y. EVENING POST**.—The new conductor, Giorgio Polacco, proved an entirely satisfactory substitute for Arturo Toscanini. He was most cordially applauded, especially after the elaborate orchestral introduction to the third act. He followed the singers conscientiously, and brought out all the beauty and passion inherent in the orchestral score.

**N. Y. TRIBUNE**.—The new conductor (Giorgio Polacco) displayed an admirable desire and commensurate ability to imbue the score with life and elasticity, but Puccini's orchestral voice is frequently blatant and needs a great deal of Bully Bottom's "aggravation" to become acceptable.

**N. Y. WORLD**.—Conductor Polacco is a most efficient musician and a valuable recruit to a department that has needed another leader of his ability. There were times during the performance when he misjudged the size of the auditorium, and then he asked too much of his orchestra in the way of power.

All in all, however, his work was of a very high order.

**N. Y. SUN**.—Giorgio Polacco, a newly engaged conductor, directed the performance. There were times when he allowed his orchestra to play too loudly, but on the whole he gave the score a reading which had much color and elasticity. The orchestra played very well indeed.

### ALICE NIELSEN'S FAREWELL PERFORMANCE.

Alice Nielsen and her brilliant galaxy of stars from the Boston Opera Company will give their farewell performance this Sunday afternoon November 24 at Scottish Rite Auditorium which has proven an admirable place for little plays and operas. The program for this occasion may indeed be called a feast of music and will certainly tempt anyone who cares for the art of song. The first part will consist of a concert program as follows: Overture—Orchestra; Trio for male voices from "Faust"; Signors Ramella (tenor) Fornari (baritone) and Mardones (basso); Ario from "Carmen" Mlle Jeska Swartz (contralto); Tenor Solo from "La Tosca" Signor Ramella; Aria from "Mme Butterfly" Alice Nielsen; "Two Neapolitan Songs" Signor Fornari; Four songs in English (to American and Japanese Song) by Cadman; "Little Dutch Garden" Loomis, id; "Will o' the Wisp" Spross; "Two Spanish Melodies" Jose Mardones; Duet from "Mme. Butterfly" Alice Nielsen and Jeska Swartz.

The second part will consist of the complete original version of Wolf-Ferrari's "The Secret of Suzanne" with the original orchestration for a full grand opera orchestra. The cast will include Miss Nielsen, Signor Fornari and Signor Taverchia and the orchestra of thirty will be under the direction of Signor Fabio Rimini. Costumes etc., will be furnished by the Boston Opera Company. The tickets may be secured at Sherman Clay & Co.'s and Kohler & Chase's and on Sunday at the door after ten o'clock. Phone orders will receive most courteous attention. Manager Greenbaum desires to state that the orchestration used by Miss Nielsen is the original one of the composer's and not an arrangement and furthermore that a glance at the roster of the Boston Opera Company published in various musical journals last week will at once show that every member of the Alice Nielsen Company is not merely a member but a principal at that important opera house.

### THE BEEL QUARTET.

The second concert if the Beel Quartet will be given Tuesday night, November 26 in the Ballroom of the St. Francis Hotel. This organization has taken its place in our musical life as our first educationally important permanent organization and its work may be favorably compared with that of any similar organization in this country. The program for this occasion will be as follows: "Quartet" in D major (Haydn); "Quartet" in E minor Op. 59 (Beethoven); "Quartet" in G minor Op. 10 (Debussy), this being the first time this work has been given in this city in its entirety. Tickets may be secured at the usual music stores and at the St. Francis Hotel on Tuesday night. The third Beel Quartet concert originally announced for Tuesday night December 17 will be given just a week before, viz, December 10, instead, as the management is anxious not to crowd too many events into the time needed for Christmas preparations. Mrs. Oscar Munstedt will lend her valuable assistance on this occasion.



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# PACIFIC COAST Musical Review

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE  
THE ONLY MUSICAL JOURNAL IN THE GREAT WEST  
PACIFIC COAST, OREGON, WASH.

ALFRED METZGER

EDITOR

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## ANNOUNCEMENT TO ADVERTISERS.

True to its well established policy, the Pacific Coast Musical Review will publish the second Exposition Number on Saturday December 14th. Inasmuch as we will change our custom of personally writing up complimentary articles about our patrons to the fact that they are entitled to space in that edition without charge. So if any event happens between now and December 14th which they like recorded, or if a pupil has made a success abroad, or if they have received engagements worthy of record or in fact if there is anything they would like published about themselves of a news interest we shall be glad to receive it on or before December 1st, and NOT LATER. This notice will remain in the paper until this last named date, and if we are not in receipt of the necessary information, we trust our advertisers will not blame us for having omitted them. Space will not permit to publish complimentary articles about everyone as we did last year. We shall however resume this custom next year. The edition will be principally devoted to the encouragement of local artists. It will also contain interesting information and illustrations about the Panama Pacific Exposition.

## RESIDENT ARTISTS SCORE VICTORY.

On Thursday, November 7th the music committee of the Musical Association of San Francisco passed a resolution that California artists will receive opportunities to appear with the Symphony Orchestra during this season and in subsequent seasons. This resolution is of the utmost importance and is deserving of recognition and gratitude on the part of this paper as well as of every one interested in music and in the musical profession. No matter what difference of opinion there may exist regarding the ability of Henry Hadley as conductor there can only be one sentiment regarding this splendid action of the committee and that sentiment must be one of much rejoicing and gratification. After all the music committee proved itself thoroughly Californian, that is to recognize merit no matter where it may be found. We venture to predict that this official action of the music committee of the Musical Association of San Francisco will have a decided effect upon public opinion regarding the merit and dignity of our resident artists. This paper, which is making such a strenuous fight in behalf of our California artists, wants to extend its heartfelt thanks to the committee which includes John Rothschild, R. M. Tobin, Dr. Selfridge and Mr. Bourn.

## L. E. BEHYMER'S SAN FRANCISCO OFFICE.

L. E. Behymer of Los Angeles and Mrs. E. M. S. Fite of New York have opened their joint offices at Rooms 1006 and 1007 Kohler & Chase Building. As we have stated before Mr. Behymer's principle reasons to locate in the metropolis of the Pacific Coast are to be sought in his affiliations with leading Northern California music clubs which he can not well reach from his Los Angeles headquarters. Mrs. Fite who is an experienced manager of artists has associated herself with Mr. Behymer in this new office and, considering the standing and the reputation which both these impresarios enjoy in the musical world, it is safe to say that this San Francisco office will prove an unqualified success.

Energy, aggressiveness and enthusiasm form the main qualities of Mr. Behymer, and surely the California impresario will here be ably assisted by Mrs. Fite who is a very energetic member of the firm. What may be of great importance to resident artists will be the fact that they will receive a ready hearing at the Behymer office and that in case their art is satisfactory and the music clubs back up Mr. Behymer there will be in future no reason to complain about any lack of opportunities to appear in public on the part of our resident artists. The Pacific Coast Musical Review, being in this field for the recognition of resident artist to the very end, will assist the Behymer office all it can in this praiseworthy enterprise.

Mrs. C. F. Kamman gave an afternoon musicale at the home of her daughter Mrs. C. J. von Ende last Wednesday, October 2d. Miss Hermine Riecke, pianist, played a Concerto by Rummel and the Gondolier by Liszt with much success. G. Jollain enthused the audience with a most skillfully executed interpretation of Beethoven's C minor Sonata and a small group of violin compositions. Mr. Jollain is teaching violin at Sacred Heart College and is very successful in his new position.

# NUMEROUS CONCERTS ATTRACT MUCH ATTENTION

By ALFRED METZGER.

## ADELE ROSENTHAL'S SAN FRANCISCO SUCCESS.

Adele Rosenthal gave her first piano recital at Scottish Rite Auditorium on Wednesday evening, November 13th. She had appeared five days previously at a popular concert of the San Francisco Orchestra and scored an unquestionable artistic triumph. Those interested in California artists who are making headway in the world of music watched her personal recital with considerable curiosity in order to discover whether she was able to go through a program of intricate pianistic masterpieces with as much fortitude and assurance as she did at the orchestral concert. Those familiar with artist's endeavoring to appear before an audience of their own fellow citizens than before that of strangers. The "knockers" are always ready to apply their little hammers, and prejudice against your own fellow citizens is ever ready to wrap your otherwise unbiased judgment. For this reason an artist is usually more nervous to appear before his or her own townspeople than before audiences entirely foreign. And this nervousness was apparent on one or two occasions during Miss Rosenthal's concert. But far be it from us to count this nervousness against the artist. On the contrary we rather listen to an artist who is a little nervous at first, than to one who possesses an overabundance of self assurance and, while thus overconfident, manipulates the ideas of the composer in a manner at total variance with precedence and tradition. Whenever Miss Rosenthal was not nervous, and we are happy to say that this proved to be during the major part of the evening, she gave ample evidence of her right to the title pianist. Indeed she proved herself an artist of the finest musical resources and one that needs no apologies to be counted among the legitimate concert artists of a very fertile musical season. There can not attach any odium to Miss Rosenthal's residence in San Francisco from an artistic point of view, for no matter where she resided she would be an artist just the same.

The program began with the Brahms Sonata in F minor. It would be difficult to imagine a composition more likely to test the musicianship of a pianist than this Sonata. If a pianist secures the musical interpretations which this work calls for, and if she grasps the technical and emotional intricacies which the composer has infused in this work, such pianist is beyond a doubt entitled to the respect and admiration of everyone sufficiently intelligent to appreciate ability and efficiency. Miss Rosenthal by interpreting this Brahms Sonata in that intelligent manner which characterized her reading of it last week has established herself beyond a reasonable doubt as a first class musician and as a brilliant pianist and her opportunities to appear in public on this coast ought to be numerous and lasting. Besides displaying masculine force and brilliancy of technic, Miss Rosenthal revealed a delightful delicacy and piancy of execution in the Scarlatti and Chopin numbers. In Miss Rosenthal's opinion, the best group of works the finest achievement of the evening. We desire to recall of an accomplished pianist's success depend upon temperament, individuality of expression and an effective sense of rhythm. In all of these requisites Miss Rosenthal proved herself worthy. The balance of the program consisted of the Schumann Fantasie op. 17 and Liszt's twelfth Hungarian Rhapsody.

## THE YOLANDA MERO CONCERTS.

One of the greatest pianists that ever visited San Francisco is beyond a doubt Mme. Mero who appeared in three piano recitals at Scottish Rite Auditorium on Sunday afternoon, November 10, Thursday night, November 14 and Saturday afternoon, November 16. It is a pity that the rush attending the beginning of the musical season prevented the musical public of this city to pay that homage to this distinguished virtuosa which her merit justified. David Walker, the Musical Review's assistant editor, spoke at the length of Miss Mero's genius in last week's issue of the paper. We desire to add at this time that anyone who missed hearing Yolanda Mero will surely have something to regret in future. Nothing that Mme. Mero plays is unimportant. She invests everything with a power of personality and with an intellectual force of interpretation that makes it distinct from anything else one might have heard. The organ concerto in D minor by Bach was a revelation in pianistic art, the grandeur of the power of tone and majesty of expression, you must hear Mme. Mero play this work to appreciate what we mean. The Liszt Hungarian Rhapsodies, under her fingers become vivid musical tone paintings lacking altogether any superficial character and hiding their technical character beneath a musical interpretation second to none we have heard. Mme. Mero makes considerable changes and dates from traditional conceptions, but she never spoils anything—indeed she improves a great deal, and one is much the wiser for listening to her. The Mero concerts are really instructive educational events, and we are sorry that our piano students and our piano teachers did not take advantage of this rare opportunity to become initiated into the inner circle of genuine pianistic art. The programs presented by Miss Mero were published in this paper prior to her first concert.

## THE THIRD SYMPHONY CONCERT.

The feature of the third symphony concert was Symphony No. 2 in E minor op. 27 by Rachmaninoff. Among the modern composers this master of composition is one of our favorites. While the work is perhaps not quite in accord with the old classics in symphonic form of composition, inasmuch as it is more programmatic than idealistic in conception, still it is a genuine symphonic composition well thought out according to the rules of symphony, and it is a delightful bit of orchestral color and, barring a few episodes of muddy in-

tonation, lack of ensemble and uncertainty of attack, it was the most successfully conducted work of the season so far. This is especially true of the last movement which we consider really Mr. Hadley's most successful effort of the season. His impetuosity of temperament qualifies him particularly to conduct the modern works of musical literature which seem to thrive on haste and impetuosity. The symphony leader lacks balance and deliberation necessary for the adequate reading of German works. Lacking such deliberation he never is able to secure a genuine climax, for no climax can be secured unless you begin slowly and work up to a quicker and more impetuous tempo. For this reason the climactic periods in the Rachmaninoff work were not worked out sufficiently. But on the whole we can at last say a word of praise in Mr. Hadley's behalf and the words of much pleasure. We can not see any place on a serious symphony program for S. Coleridge Taylor's Rhapsodic Dance. It is too commonplace a work, and besides it was badly performed. Toward the end the instruments seemed to play topsyturvy and nothing but chaos was the result. As we said before Mr. Hadley does not understand German music, and consequently Wagner's Funeral March of Siegfried was not a success. It was played too fast, and the details were not worked out in a manner to make this composition as impressive as necessary. Still the third symphony concert was the best of the season so far.

## THE SECRET OF SUZANNE.

One of the greatest artistic triumphs achieved in San Francisco recently was that scored by "The Secret of Suzanne" at the Cort Theatre last Sunday evening. Thanks to managerial competition it was intended to take the wind out of Alice Nielsen's sails by giving the miniature edition of Wolf-Ferrari's operatic gem prior to the famous prima donna's advent in the city. But instead of injuring anybody's case it benefitted it as well as the musical public of San Francisco. For the success of the production at the Cort Theatre opened the eyes of our public to the importance of the work with the result that the Nielsen performances will very likely be sold out on both occasions, and they deserve to be, too. The Secret of Suzanne is a musical mosaic of the purest type. It is dainty, melodious, exquisitely orchestrated and indirectly every possible requisite of all that makes music beautiful. We are particularly eager to emphasize this fact inasmuch as modern composers are too prone to select the ugly instead of the beautiful in music. We rather listen to The Secret of Suzanne than to Conchita or Salome, and those of our readers who will be fortunate enough to hear Wolf-Ferrari's masterpiece will understand our taste. We must have melody in our modern music just the same as we had it in the works of the old masters. No melody, no music is our motto. Now Wolf-Ferrari has solved the idea. Here we have melody and still an entirely original and up-to-date idea of opera. Nor did this new work recall to us the work of anyone else, unless its simplicity of construction reminds us of Mozart, but again the orchestral lushness is of our modern time. The artists were not of sufficient merit to justify individual comment. Mary Cavan, who sang in the afternoon's performance, but not in the evening's, seemed to be the best artist of the company. She possesses a very velvety and still powerful voice, although she sings too hastily at times. The orchestra played exquisitely. Albin Steindl, the violinist, is also an able artist. He has a very mellow tone, somewhat small, and his intonation is clean and pure. We can not say we like his conception of Tchaikovsky's Humoresque which is too "draggy" in some spots and again too much dominated by technical ornaments in others. The Dance of the Sylphs by Goldblatt was better. Aurile Borris did not prove an artist to be proud of. He certainly has peculiar ideas how vocal compositions ought to be interpreted. His conception of the Barber of Seville aria and the Little Falstaff aria were certainly peculiar to say the least. In addition to this he sang with impure intonation.

## MAUD POWELL.

For lovers of violin music, and who does not love the "instrument with a soul," Manager Greenbaum promises three unusual programs in the matter of novelty and also importance by Maud Powell, the dates being Tuesday night December 12 and Saturday and Sunday afternoon, December 14 and 15. Among the novelties will be the "Concerto" by Coleridge Taylor, the "Concertstück" by Max Bruch and works by Marion Bauer, and others written especially for Maud Powell. On the programs will also be some of the important "Sonatas" for violin and piano with Thomas Musgrove assisting. Maud Powell is too well known to our music lovers to need much heralding by press agent tales. Her position in the world of music is at the very top right along side of the greatest of the male players. America has every reason to be proud of the triumphs of its greatest instrumentalist regardless of sex.

## GREENBAUM'S JANUARY ATTRACTIONS.

For the month of January, Manager Greenbaum announces the following list of important attractions: Leopold Godowsky the master pianist, Mme. Marcelle Schriber, still the queen of the "Singers" who will be assisted by Gini Casini, a nineteen year old virtuoso and Frank La Forge, and then will come Corinne Rider-Kelsey, America's foremost concert soprano in joint recitals with Claude Cunningham the famous baritone. There will also be Beel Quartet concert and perhaps a special attraction under the Greenbaum management during the first month of the New Year.

## THE MANSFELDT CLUB CONCERT.

So many auditors went to the nineteenth piano recital of the Mansfeldt Club, at Century Hall, Wednesday evening, November 13, that the auditorium was not large enough to hold them. They stood in the outer room and thronged the stairs and remained from beginning of the program to the end. If nothing more was said that will tell a story of interest well sustained. All the members of the piano club, or nearly all of them, were present. Only a part were performers, namely, Miss Josephine Coonan, Miss Bernice Levy, Miss Constance Mogan, Miss Sarah Una and Miss Cecil Cowles. The selections performed by them were naturally of varying difficulty. Miss Cecil Cowles performed two compositions of her own, "The Butterfly," which was dedicated to Miss Hazel H. Hess, the president of the Club, and a concert paraphrase of melodies from "La Folia." This innovation added a piquancy to the occasion. "The Butterfly," proved to be very playful. The paraphrase was filled up with rapid runs which were played brilliantly and clearly and the melodies were well carried through the score.

All the performers conquered difficulties of execution, and observed niceties of phrasing, and acquitted themselves generally in an entirely creditable manner. Hummel, Chopin, Chaminade, Wagner-Liszt—these were much warmth and sympathy, Chaminade's "Autonnoir," and also Chopin's Ballade in A flat major. Miss Sarah Una had three compositions to play, the "Spinning Song" from the "Flying Dutchman," arranged by Liszt, the Chopin "Bachanal," arranged by Liszt and a Ballade in G minor arranged by Chopin. Her strong technical acquirements were in evidence, visibly and audibly. The present membership of the club includes the following active members: Hazel H. Hess, President, Josephine Coonan, Cecil Cowles, Alice Dupas, Lorraine Ewing, Bessie Fuller, Yenita Hamilton, Esther Hjelte, Stella Howell, Jettie Hunt, Bernice Levy, Constance Mogan, Laura A. Peeler, Edith A. Sellers, Sarah Una, Esther Waller, Frances Wilson, Hugo Mansfeldt, Director.

DAVID H. WALKER.

The Pacific Coast Musical Review is in receipt of the first Bulletin of the San Francisco Musical Club for the season 1912-13. It is the bulletin for September and



MISS JOSEPHINE COONAN

A Skillful Member of the Mansfeldt Club Which Gave a Successful Concert Last Week.

announces a change of headquarters. The club will meet this season at the St. Francis Hotel. The officers are Mrs. Albert E. Phelan, President; Mrs. Louis Cavanagh, recording secretary; Mrs. S. E. Knowles, corresponding secretary; Mrs. Rae B. Partridge, business secretary; Miss Irene Ferguson, treasurer. The first program was given last Thursday morning, September 19th with Miss Marion Cumming as club hostess. The members who participated in the program were: Mrs. Charles H. Farrell, Miss Martha Washington Dukes, Mrs. E. De Los Mazar, Miss Claire Ferrin, Mrs. Howard Thomas, all assisted by St. Arilla.

Karl Griener, the Vienna "Cello Virtuoso" whose recent recital at Scottish Rite Hall was such a decided success, has been engaged by the Alameda County Teachers' Institution for three concerts in the afternoon of Oct. 21, 22 and 23 at Idora Park Theatre.

## THE GERVILLE-REACHE CONCERTS.

It is just two years since Miss Gerville-Reache, the French contralto, came to this coast, of unknown, but before she left she had established herself as a prime favorite. Since that time she has appeared both in French and Wagnerian operas with the Chicago-Philadelphia Opera Company, and also at the "Theatre Monnaie" in Brussels. In her spare time the singer has devoted much of her time to the study of the song literature of Germany, France and Italy, as well as England and America and has prepared a repertoire which can scarcely be excelled for variety, importance, beauty and also novelty. Less hackneyed offerings have rarely been presented to our music lovers. The voice of this artist is the true contralto organ; its range is so large and there is an indelible quality in it that is more like the tones of a fine old cello than of any other else. It is, perhaps, the most beautiful voice of its kind since the days of Albani and Scalchi.

Manager Greenbaum announces two concerts at Scottish Rite Auditorium by this artist the dates being Sun-

day afternoons, December 1 and 8. The programs will be as follows: (a) Apprenant (Heethoven), (b) Aria from "L'Attaque du Moulin" (Brucan), first time in this city; (c) Zueignung (Richard Strauss), (d) Aria of Brangane (Cristian and Isolde), (e) Wagner, (f) Aria of the Chiesa (1655) (Stradella), (g) Aria of the Blind Mother (Ponchiello), (h) Nocturne (Eugene Bauer), (i) The Little Gray Dove (Louis V. Saar), (j) Aria in "Roma" (first time here) (Massenet), (k) J'ai pleuré en rêve" (Georges Hue), (l) Lamento (Palladino).

At the second concert, Sunday afternoon, December 8, the program will include the Arias from "Jeannot et Colin" by Nicolai, "The Trojans" by Berlioz, "Fedra" by Erlanger and "La Pique Dame" by Tchaikowsky. German songs will be represented by Schubert's "Death and the Maiden," Brahms' "Saphie Ode" and Schumann's "Ich erlobe nicht" and there will be songs in Italian, French and English and among the latter will be noticed a number by Harvey Wickham the critic of the Chronicle. The seats for the Gerville-Reache concerts will be ready next Wednesday at Sherman Clay & Co.'s and Kohler & Chase's where complete programs are to be obtained.

## SYMPHONY CONCERT AT GREEK THEATRE.

The Musical and Dramatic Committee announces that, in response to a large number of requests, it has arranged for a concert at the University by the San Francisco Symphony Orchestra, Henry Hadley Conductor. It was originally intended to have the concert on November 2nd, but it was realized that the noise from Calaveras Field would mar the enjoyment of the music, and hence the date was changed to Saturday afternoon, November 23rd, one week after the close of the football season. It is expected that the concert will be held in the Greek Theatre, and therefore, that it may be concluded before the evening chill sets in, it will begin promptly at 2:15. In case inclement weather makes the use of the Greek Theatre inadvisable, the concert will be held in the Harmon Gymnasium. The number of tickets that are on sale at the usual places are limited to its capacity, and the remainder are either not put on sale until it is practically certain that the Theatre will be used, or are sold with the understanding that in case the concert is given in the Gymnasium, the purchase price will be refunded. The programme that is being especially prepared for this concert in Berlioz' Carneval Roman overture, Beethoven's Fifth, C minor symphony, and Richard Strauss' tone-poem Death and Transfiguration. As there has been no symphony concert in the Greek Theatre for a considerable time, a large audience is expected to hear this excellent orchestra.

## THE VON STEIN ACADEMY.

We are in receipt of a very neatly printed and tastefully compiled prospectus of the Von Stein Academy of Los Angeles for the season 1912-13. This prospectus is printed in three colors and is the work of the Von Stein Press demonstrating that whatever is done under the Von Stein supervision is worth sending out. The officers of the Von Stein Academy are: Heinrich von Stein, President, Mrs. Norah L. Baird, Vice President, Sarah Von Stein, Secretary-Treasurer. The Directors are: Heinrich von Stein, J. R. Baird, Sarah von Stein and J. R. Wilder, attorney. The prospectus consists of a few introductory remarks descriptive of the advantages of the school, a brief reference to the excellence of the faculty and an exhaustive account of each individual department. These departments include: Piano Department, Theory of Music, Harmony, Composition etc., Voice Culture, Special Course for Teachers, Stringed Instruments, Symphony and Commercial Orchestra Classes, Public School Music, Wood Wind Instruments, Brass Instruments, Military Band Classes, Percussion Instruments, Piano Ensemble, Diplomas and Degrees, Amateur Department, Preparatory Department for students desiring lessons at their homes, Academic Department, and the Art Department. The prospectus also contains a series of valuable opinions regarding its merit by leading authorities and music lovers. Attention is given to the excellent students recitals which take place every week at the conservatory hall. In short this prospectus is a valuable piece of literature and a most effective advertising medium for the Von Stein Academy inasmuch as it states facts in a manner that will convince the most skeptical. We know from personal observation that the Von Stein Academy Music is exactly what its management claims for it in its most interesting prospectus.

Ricardo Martin and Rudolph Ganz presented the 234th recital in the Twentieth Season of the Saturday Club of Sacramento at the Theatre Diemenbrook on Monday, October 21st.

Percy A. R. Dow presented his pupil Frank Thornton Smith of Stockton and Mrs. J. A. Augustus of Oakland at the Jenkins School of Music on Saturday evening, October 12th. They were assisted by Richard Davidson, violinist, pupil of Samuel Savannah, Thomas Rieker, cellist, pupil of Arthur Weiss, and Mrs. Bessie Smith Ziegler, and Miss Edna Collyer, accompanists. The program, which was thoroughly enjoyed, was well chosen.

Percy A. R. Dow gave a lecture talk on "Voices from the Golden Age of Bel Canto," illustrated by songs sung by his pupils, Mrs. J. A. Augustus, soprano, and John W. King, tenor, accompanied by Mrs. Alice C. Fowler, under the auspices of the Oakland Club, on Wednesday afternoon, October 23d. A very interesting chronologically arranged program was given. The talk as well as the vocal interpretation were received with much satisfaction and enjoyed by those in attendance.

Howard Eugene Pratt, the well known and exceedingly competent tenor soloist, with William Caruth, accompanist, gave a Song Recital under the auspices of the California Institute of Musical Art, at the Horton School

in Oakland on Thursday evening October 17th. The following program was rendered with much artistic insight: "Lene" (Hildach), "Von Wagner Liebe" (Brahms), "Meine Liebe ist Grün" (Brahms), "Verborgene Welt" (Wolf), "Trunken nunsen wir alle schön" (Wolf), "Allerwieder" (H. Strauss), "Traum durch die Dämmerung" (H. Strauss), "Morgen" (H. Strauss), Violin Obligato by Mr. Stewart, "Day and Night" (Williams), "A Banjo Song" (Homer), "The Cuckoo Clock" (Schaeffer), "Cradle Song" (Ries), "The Monotone" (Cornelius), "The Old Mother" (Grieg), "My Star" (Spross), "Cielo e mar" from "La Gioconda" (Ponchelli).

## KÖHLER &amp; CHASE MUSIC MATINEE.

The soloist at the next Music Matinee to be given at Kohler & Chase Hall on Saturday afternoon, November 30th, will be Miss Helen Peters, soprano. Miss Peters has recently returned to California from abroad where she scored brilliant artistic successes in concerts. Her principal sphere of activity was London where she became one of the leading concert sopranos. In America Miss Peters was a member of the Savage English Grand Opera Company. She is also a pupil of Marchesi and Scrozzanichio. In addition to Miss Peters' excellent solos there will be a program of the usual high class numbers for the Pianola Piano and the Aeolian Pipe Organ.

A concert will be given in testimony of the merit of the Fenster children, Violet and Lajos, at Scottish Rite Auditorium on Wednesday evening, November 27th. Those who have heard these two young artists before can testify to their merit and consequently to the value of the following program: Concerto (C minor, op. 37) (L. v. Beethoven), Violet Fenster, (Orchestral part on second piano Georg Kruger); Concerto (E minor) (Mendelssohn), Lajos Fenster; Fantasia Impromptu (Chopin), Ronald Capriccioso (Mendelssohn), Violet Fenster; Gavotte (E major) (Bach), Serenade (Schubert-Elman), Humoreske (Tor Adlin), Lajos Fenster.

The Minetti Orchestra, assisted by a number of advanced pupils of Mr. Minetti's will give a recital at Kohler & Chase Hall on Thursday evening December 12th. The Minetti String Quartet will give a chamber music recital some time in January.

Q. A. Chase, the venerable President of the firm of Kohler & Chase, celebrated his eighty-second birthday at his Oakland home on Saturday November 2d. He is as active as ever and was rejoiced to find his employees sufficiently fond of him to present him with a number of very useful as well as valuable presents. The presentation was made through Messrs. Geo. Q. Chase, W. Ragland and Blake.



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"A Woman With a Cello Voice."—London Times

## Scottish Rite Auditorium

Sunday Afternoon, December 1st

and

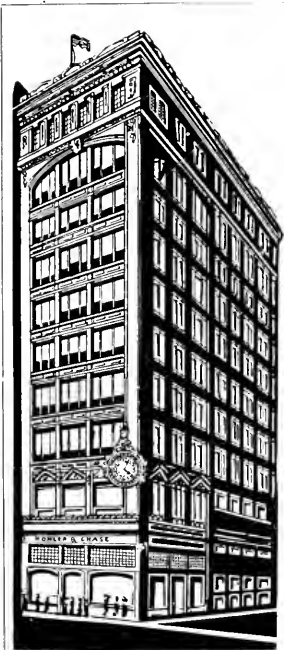
Sunday Afternoon, December 8th

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A very delightful musicale was given in Oakland on September 14th by Miss Elsie Calihæ Stover, soprano, assisted by Miss Edna Montagne, pianiste. The program was as follows: My Heart at Thy Sweet Voice (Saint-Saens); Nocturne (Chopin); Magic Fire Music (Wagner-Brassini); Just A' Wearying For You (Carrie J. Bond); At Dawning (Chas. W. Cadman); Like a Rosebud (La Forge); Requiem (Sidney Homer); Kanske Aze (Breton Lullaby); Daddy's Sweetheart (Liza Lehmann); Songs My Mother Taught Me (Dvorak); Take Me Back to Babyland (Selected); Musette (Sibelius); Valse (Liszt); The Danza, Thou Art so Like a Flower (Chadwick); A Leaf (Neidlinger); The Year's at the Spring (Mrs. Beach).

C. Patrick Hildesley has recently returned from England and has started his vocal classes together with G. Jollain, the well known violinist. Both musicians have

taken a studio in the Gaffney Building. Mr. Hildesley was leading tenor of the French Mail Company that appeared at Fischer's Theatre several years ago. After residing some time in San Francisco he returned to London, but somehow California again drew him back and he decided to locate here permanently. Mr. Hildesley is a well known light opera tenor being especially successful in England where he originally sang the role of Nanki Pu in The Mikado through the Provinces as a leading tenor of the Gilbert & Sullivan Company. He sang the role of Nanki Pu 1095 times.

Sergei Kotlarsky, the young Russian violinist, and Edith Evans, pianist, have just returned from Ohio to New York. They appeared in Ohio with great success in concerts under the management of the concert Bureau of the Von Ende Music School.

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## SEMBRICH GIVES GERMAN SONG RECITAL.

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Yesterday afternoon Marcella Sembrich gave another successful song recital at Carnegie Hall. Sembrich recitals have all the seriousness and dignity of functions. The audiences which flock to them are fervent and adham with art. They know that the great little Polish soprano is more than a mere singer. They admire her for the perfection of her artistic skill, and they are grateful to her for her past achievements. The programme which Mme Sembrich interpreted yesterday was less varied than usual. With the exception of two English songs, it was made up of German lieder, by Franz, Schumann and Brahms. Two hours of German lieder is perhaps an hour too much for the majority, but no one murmured, and all seemed to feel the charm with which Mme Sembrich sang and phrased. Always conscientious, she took infinite pains at yesterday's concert to express each word and every tone in all her songs. She was at her finest when she sang the well known "Mignon" lied and "Frühlingsnacht" of Schumann, but she was fully as delightful in her rendering of one English song, which she added as an encore, and in some Franz selections. At the end of the first part of the recital flowers innumerable were presented to Mme. Sembrich.

## ORPHEUM.

Ethel Green, one of the daintiest and most winsome comedienne in vaudeville and a great favorite in this city will appear next week as a monologist and singing comedienne. She sings a few or two and tells several stories with a witte which is peculiarly her own and firmly establishes her in the good graces of her audiences. Sydney Ayres, one of the cleverest, handsomest and most popular of romantic actors will appear next week only. His offering will consist of a one-act play of his own authorship entitled "A Call for the Wild" the action of which takes place in Arizona affording ample opportunity for picturesque setting and costuming. "A Call for the Wild" is a comedy drama in two scenes dealing with ranch life. Mr. Ayres will appear as William Kingdom, a cowboy, a role particularly suited to him and in which he has scored a great hit. He is supported by an excellent company which includes Roy Clements, Myrtle Langford and Rea Mitchell. The versatile comedian Harry Gilfoil will be seen in his greatest hit "Baron Sands." In his satire of old age Mr. Gilfoil as Baron Sands has supposedly just returned from a Circus and much fun is derived from his clever impersonations of the menagerie. George Felix, the Tomboy comedian assisted by the Barry Girls, Emily and Gladys will present his big scream "The Boy Next Door." Felix is one of the great laugh getters in vaudeville and a popular feature of every bill he contributes to.

The natural independence of the bull dog makes it one of the hardest animals to train. Once however his teaching is accomplished he makes the best of canine actors. Al Rayne whose fame as an animal trainer in the world wide will introduce a splendid assortment of bull dogs possessed of a rare amount of intelligence, which is exhibited by the clever manner in which they perform a variety of different stunts. The act has scored a great hit wherever it has been presented—in fact it may be briefly summed up as a bully one. "A Slide for Life" and "A Football Game" are two of its most interesting and amusing features. Next week will be the last of James J. Morton, Chicago's Royal Marine Band and orchestra which will give a big show of one-act and Jesse Lasky's production of "California."

## ALCAZAR.

Orrin Johnson and Marguerite Leslie, who open a limited season here on Monday evening at the Alcazar, are new to San Francisco, but bear Broadway's stamp of approval. Each of them has earned fame under various managements on "The Great White Way," and before appearing there Miss Leslie won laurels in London. That their engagement at the Alcazar will be profitable to all concerned goes without saying, for their abilities are to be exploited in plays of established worth. Charles Klein's latest successful American work "The Gambler" is to be the medium of introducing Mr. Johnson and Miss Leslie to the Alcazar's clientele. It has been hailed in the East as the finest thing Klein has yet given to the stage, and that means something when taken into consideration with his authorship of "The Music Master," "The Lion and the Mouse" and "The Third Degree." Through its unfolding of a Wall Street conspiracy is intertwined a love story both unusual and daring, yet so discreetly handled that the New York critics unanimously pronounced it a masterpiece of skillful playwriting.

## SHORT ITEMS OF INTEREST.

The Berliner Musical Club appeared in Santa Rosa on Tuesday evening, November 5th. The Press Democrat of Santa Rosa says: "The downy air of Tuesday evening prevented a number of invited guests of the famous orchestra from participating in a most enjoyable concert ever held at the college. However, once inside St. Paul's Hall, the rain was forgotten, as elaborate decoration of the crimson and gold of the autumnal vines gave both warmth and beauty to the scene. The program was rendered by the Berliner Musical Club of San Francisco. Although the pieces executed were given by young ladies yet in their teens they charmed all with their ease and interpretation. Miss Zdenka Huben, the pianiste, gave "Chopin's" position. Usually an audience is obliged to listen to a work executed by one not endowed with the necessary fire and energy, but Miss Huben proved herself the admirable exception. Miss Arena Tirigginio was es-

## MUSICAL REVIEW'S CALIFORNIA ARTISTS DIRECTORY

This Classified Directory of California Artists is published by Musical Club Managers and is sold to artists on merit. The Pacific Coast Musical Review solicits correspondence upon the efficiency of the artists in this department. We will only recommend those artists who are really competent. Only professional and experienced musicians can secure space in this department. Advanced pupils and amateurs are not eligible. Musicians advertising in this paper to the extent of fifty cents a week or more are entitled to free space in this department. Any artist of merit can be placed upon a special list of California artists on file in this office without charge of any kind. We solicit the cooperation of all artists and musical organizations to distribute this department thoroughly in all parts of the Pacific Coast. Until further notice this Directory will appear once a month.

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peckally fine in her rendition of 1 Tamborelli, 1 Campanelli. Of Miss Persinger critics say she will soon be one of the famous colorature singers of the day. Her voice was very clear and flexible. Little Miss De Marguerite, all with her exquisite rendition of Marguerite. She is now a finished artist as her appearance of Tuesday evening was the last as an amateur. The following was the program: Invitation to the Dance (Weber), (for two pianos), Miss Zdenka Huben, Prof. Jos. Berninger; Vocal (a) Since First I Met Thee (Rubinstein), (b) Berceuse (Chausson), (c) 1 Tamborelli, 1

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Campanelli (N. de Gioia), Miss Arena Tirigginio; Piano (a) Prelude (Chopin), (b) Polonaise, op. 53, A flat (Chopin), Miss Zdenka Huben; Vocal—(a) Bid Me Dis-course (Bishop), (b) Serenata (Vannini), (c) Villanelle (Bell' Aquina), Miss Irma Persinger; Polonaise de l'Opera Mignon (Thomas), (Arranged for two Pianos by Jos. Berninger), Miss Zdenka Huben, Prof. Jos. Berninger; Vocal—(a) Garden Scene from Faust (Gounod), including "Re di Thule" and "Jewel Song," (b) Finale Prison Scene and Death of Marguerite, Miss Irene De Martini.

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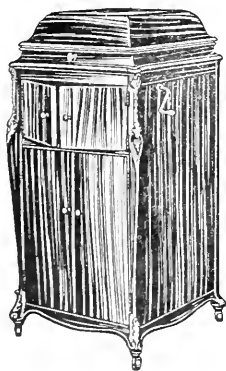
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# PACIFIC COAST Musical Review

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE  
THE ONLY MUSICAL JOURNAL IN THE GREAT WEST  
PUBLISHED EVERY WEEK

VOL. XXIII. No. 9.

SAN FRANCISCO, SATURDAY, NOVEMBER 30, 1912.

Price 10 Cents

## VISITING AND RESIDENT ARTISTS APPEAR IN BUSY WEEK OF MUSIC

Alice Nielsen and Company, Mr. and Mrs. Clarence Eddy, Helen Colburn Heath and Mrs. Lillian Birmingham Combine to Give Us a Pre-Holiday Feast of Concert Programs

By ALFRED METZGER

We have never experienced quite such a rush of events during the first part of the concert season as we have during this current season of 1912-13. With the announcement of twenty symphony concerts, several grand opera seasons, more than the usual number of visiting artists, an array of events by resident artists, concerts by our regular choral societies and chamber music organizations and the numerous pupil recitals San Francisco has launched a concert season that will prove to be the busiest it has ever seen. The week between November 17th and 24th may be regarded as one of the liveliest so far. We are glad to be able to record that our resident artists made as good a showing as the concerts by visiting attractions. We shall prove this in the ensuing reviews.

**MR. AND MRS. CLARENCE EDDY RECITAL.**—Mr. and Mrs. Clarence Eddy gave their second organ and song recital at the First Baptist Church on Tuesday evening, November 19. Owing to a State law which prevents admission being charged at Churches it was necessary to give this event under the regular rules of church entertainments. This goes to show how important it is for San Francisco to have an adequate auditorium containing an organ, and we trust that the auditorium planned for the Civic Center will be provided with an organ worthy of the musical status of a metropolis such as San Francisco unquestionably is. The program presented by Mr. and Mrs. Eddy was a dignified and serious affair. Mr. Eddy is beyond a doubt America's foremost organist, and one of the greatest organ virtuosos of the world. To listen to this master musician is a musical treat of the most enjoyable type. There is a certain solidity and individuality about Mr. Eddy's playing that satisfies one's inner consciousness as to what a genuine organ recital should represent. Technically Mr. Eddy is a giant of the keyboard as well as the pedal. At times his velocity of execution is really marvelous, and he secures certain combinations which we have never noticed in the playing of any other organist. Although his programs contain occasional transcriptions for the organ from orchestral or pianistic works he never fails to lend his organ interpretations certain characteristics which make these transcriptions justifiable from a serious musical point of view. We have hardly the necessary space at our disposal to review this concert in detail, but we can honestly state that the entire program was delightfully performed and that it was a pity Mr. Eddy had no opportunity to give a recital in a legitimate concert hall where a regular recital could have been arranged under the usual auspices.

Mrs. Clarence Eddy proved to be a genuine surprise for us. Although we had heard of her artistic efficiency, still we were not quite prepared for the excellent work she did on this occasion. Her voice is a genuine contralto. It is an exceedingly flexible and pleasant voice with a fine range and placed absolutely in accordance with the finest rules of the art. She sings with exquisite taste bringing out the poetical sentiments of a composition with striking realism. We were particularly struck with her interpretation of a most impressive work by Chadwick entitled "Aghadoc." It is only through the most intelligent kind of interpretation that this work can be adequately sung, and Mrs. Eddy certainly succeeded in giving it a most satisfactory reading. She is a vocalist of the finest artistic category. The program so ably presented by Mr. and Mrs. Eddy was as follows: Part First—Overture to Euryanthe (C. M. von Weber), (Arranged by Samuel P. Warren); "Song of Sorrow" (new) (Gordon Balch Nevins), Toccata in F major (Thomas J. Crawford);

Ballade—"Aghadoc" (new) (George W. Chadwick), (Composed for Contralto and Orchestra), first time in San Francisco, Mrs. Clarence Eddy; "Epic Ode" (Ralph H. Bellairs), Fantasia Symphonique, op. 28 (new) (Rossseter G. Cole), (First time in San Francisco); Fugue in E flat (Niccolo Porpora), (Arranged by M. E. Bassi); "Am Meer" (By the Sea) (Franz Schubert), (Arranged

formance of Wolf-Ferrari's dainty one act opera, "The Secret of Suzanne" was noteworthy for its lack of concert proportions rather than for anything else. Aside from a few operatic arias and indifferent Italian and English songs it offered nothing for the musical palate of any importance. Indeed it would be difficult to imagine more inane programs than those presented by Alice Nielsen and her Company. Miss Nielsen herself showed remarkable improvement in her singing. Her voice is as agreeable and flexible as ever, although still restricted in its volume, and her interpretative faculties have attained a most sincere character. She sings absolutely correctly and her mezzo voice singing is especially praiseworthy. Nevertheless she has not attained greatness. She was particularly successful in her interpretations of some of her English songs. The heavier operatic selections are still outside the confines of her capabilities. There is a certain force of dramatic intensity lacking which we are afraid Miss Nielsen will never obtain simply because her talents are not in that direction. The only other member of the company that is noteworthy is Senor Mardones, the Spanish basso. He has an unusually beautiful voice, full of force and vibrancy and containing that ringing quality which is as enjoyable as it is rare. He is also an artist of the finest calibre, and his work would have been greatly improved had the accompaniments not been so woefully lacking in musicianship.

We have already expressed our delight with the Wolf-Ferrari opera, but can not say that the Nielsen performance was particularly impressive. It lacked ensemble in both the cast and the orchestra. This is not so much the fault of the individual members of the company or the orchestra, but it is solely to be ascribed to the inefficiency of the musical director who seemed absolutely devoid of all the essentials that make a musical director the dominant factor of an operatic performance. The personnel of the orchestra was exceptionally fine as was demonstrated by the various solo passages for flute, cello, violin, etc. The attendance at the Nielsen performances was exceptionally good, two unusually large houses showing the interest manifested by the public in Miss Nielsen and her company, and no doubt also in the exquisite little operatic gem from the pen of Wolf-Ferrari. Miss Jeska Swartz, contralto, made a most charming appearance and revealed a very pleasing contralto voice, but made no strong impression as an artist. Equally indifferent from an artistic point of view were A. Ramella, tenor, and R. Fornari, baritone. L. Tavecchia was down on the program as a basso buffo, but inasmuch as the opera did not require him to sing we can safely pronounce his vocal achievements as having been successful.



MISS CAMILLE DORN

The Talented Young Pianist, Pupil of Mrs. Noah Brandt, Who Appeared in Concert at the St. Francis Hotel Last Week.

by Clarence Eddy; Rhapsody in B minor (new) (Alfred J. Silvert), (Dedicated to Clarence Eddy); (a) "Allerseelen" (All Souls' Day) (Richard Strauss), (b) "Give me the Sea" (R. Huntington Woodman), Mrs. Clarence Eddy; "Love-death," From Tristan and Isolde (Richard Wagner), (Arranged by Archer Gibson); Festival March (William Faulkner), (Dedicated to Clarence Eddy).

**THE ALICE NIELSEN CONCERTS.**—Miss Nielsen, assisted by her operatic company and a grand opera orchestra picked from our leading orchestra musicians gave two recitals at Scottish Rite Auditorium on Thursday evening November 21st and Sunday afternoon November 24th. The programs that preceded a per-

formance of Wolf-Ferrari's dainty one act opera, "The Secret of Suzanne" was noteworthy for its lack of concert proportions rather than for anything else. Aside from a few operatic arias and indifferent Italian and English songs it offered nothing for the musical palate of any importance. Indeed it would be difficult to imagine more inane programs than those presented by Alice Nielsen and her Company. Miss Nielsen herself showed remarkable improvement in her singing. Her voice is as agreeable and flexible as ever, although still restricted in its volume, and her interpretative faculties have attained a most sincere character. She sings absolutely correctly and her mezzo voice singing is especially praiseworthy. Nevertheless she has not attained greatness. She was particularly successful in her interpretations of some of her English songs. The heavier operatic selections are still outside the confines of her capabilities. There is a certain force of dramatic intensity lacking which we are afraid Miss Nielsen will never obtain simply because her talents are not in that direction. The only other member of the company that is noteworthy is Senor Mardones, the Spanish basso. He has an unusually beautiful voice, full of force and vibrancy and containing that ringing quality which is as enjoyable as it is rare. He is also an artist of the finest calibre, and his work would have been greatly improved had the accompaniments not been so woefully lacking in musicianship.

**MISS HELEN COLBURN HEATH'S CONCERT.**—An exceedingly cultured audience attended the concert given by Miss Helen Colburn Heath, soprano, at the St. Francis Hotel on Thursday evening, November 21. There seems to be an increasing number of people who are beginning to realize that the work of our resident artists is just as much worthy of endorsement as the work of any visiting artist. Only prejudiced people can be sufficiently indelicate to accuse us and others of a like disposition to be guilty of insincerity. We desire therefore to emphasize the fact that we endorse and recommend the work of Miss Heath and other resident artists of equal merit, but reserve

(Continued on Page 1)



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## ANNOUNCEMENT TO ADVERTISERS.

True to its well established policy, the Pacific Coast Musical Review will publish the second Exposition Number on Saturday December 14th. Inasmuch as we will change our custom of personally writing up complimentary articles about all advertisers, we like to call the attention of our patrons to the fact that they are entitled to space in that edition without charge. So if any event happens between now and December 14th which they like recorded, or if a pupil has made a success abroad, or if they have received engagements worthy of record or in fact if there is anything they would like published about themselves of a news interest we shall be glad to receive it on or before December 1st, and NOT LATER. This notice will remain in the paper until this last named date, and if we are not in receipt of the necessary information, we trust our advertisers will not blame us for having omitted them. Space will not permit to publish complimentary articles about everyone as we did last year. We shall however resume this custom next year. The edition will be principally devoted to the encouragement of local artists. It will also contain interesting information and illustrations about the Panama Pacific Exposition.

## PROF. E. S. BONELLI'S DEATH.

The Pacific Coast Musical Review announces with deep regret the death of Prof. E. S. Bonelli, director of the San Francisco Conservatory of Music, and a pioneer in the musical life of this city. We found in Prof. Bonelli a musician and a pedagogue of unusual faculties and never hesitated to endorse his work. We also found him a staunch friend and a gentleman with a warm heart. It is too bad that men of Prof. Bonelli's fine qualities are so often misunderstood and that their lives are embittered by unscrupulous people both in private life as well as on the daily press. We are glad to say that we counted Prof. Bonelli among our friends and grieve over his demise. A host of loyal friends and a large number of loving pupils bemoan Prof. Bonelli's death which was the result of weakness of the heart. It is likely that with Prof. Bonelli's death the San Francisco Conservatory will close its doors as its life depended upon the guiding spirit of the deceased instructor. We gladly reprint from the S. F. Chronicle of November 25 the following report with the hope that Prof. Bonelli may now find that peace which he so richly deserves.

"Professor E. S. Bonelli, head of the San Francisco Conservatory of Music died yesterday morning in this city after a long illness. Bonelli was well known to San Francisco music lovers. For many years he was an instructor, and a number of his pupils have become musicians of note. He was of Italian parentage and was born at St. Thomas, W. I., in 1855. At an early age he gave promise of musical ability and was sent by his parents to Hamburg, Leipzig and Berlin. After being graduated he entered the concert field, but ill health compelled its abandonment, and his future was devoted to instruction.

"The Conservatory of Music was established thirty years ago, and is by far the oldest music school in California. Musical conditions in 1881, so far as the educational branch of the art was concerned, were rather primitive, for Professor Bonelli to attempt the founding of a conservatory under such disheartening conditions."

## WARRELL PRESENTS A NUMBER OF FINE PUPILS.

The Warrell School of Singing, Prof. J. S. Warrell, director, gave its first program of the season at 243 Fillmore Street on Wednesday evening, November 20th. The spacious rooms of this big school were completely filled with an audience that expressed its delight by frequent outbursts of enthusiasm. The pupils appearing on this occasion gave evidence of correct instruction and in many instances surprised their hearers by the extent of their artistry. The program was opened by F. W. Wallin, who sang "She Alone" by Gounod with a vibrant and resonant voice used with considerable musical discrimination. Miss Evelyn Godan, the possessor of a delightful alto voice, sang with much taste "Song of the Soul" by Carl Vriel and gave evidence of industry and ability. L. Petterson, tenor, was heard to good advantage in a forceful and impressive interpretation of Tosini's well known "Good Bye." What proved to be a mezzo soprano voice of unusual purity and quality was the voice of Miss Ethel Graft who gave a successful reading of the Cavatina "Al mio cor" by Donizetti. Miss I. Johnson interpreted the difficult aria "Elsa's Dream" from Wagner's Lohengrin with a satisfactory adherence to dramatic phrasing and with a voice of superior character. Mrs. Regina Harper

proved to be an unusually gifted singer. Her voice contains warm contralto color with the range of a mezzo soprano and her exquisitely phrased rendition of "Liete signor" from the Huguenots evoked a storm of applause which was indeed well deserved. Wesley Gebhardt revealed a baritone voice of much beauty of color and that ringing quality that is so pleasing to the ear. He gave a most effective interpretation of "Il Balen" from Trovatore. Miss Welcome Levy is the possessor of a genuine contralto voice with a flexibility and a richness of quality that was used to great advantage in a very intelligent and musical reading of "O moi Fernando" from La Favorita. Mrs. B. B. McGinnis sang "O ciel azzurri" from Aida with a pleasing voice and was heartily applauded. Frank Terramores, a dramatic tenor of extraordinary melodic power, sang "Cielo e mar" from Gioconda with almost professional assurance and spirit. Mr. Terramores is improving steadily in his work and promises to become an artist of the rarest achievements. He showed his fine training especially by singing with ease, notwithstanding a cold that was bothering him at the time. Mrs. J. G. Brady proved to be the possessor of a very plant soprano voice that was heard to excellent advantage in a skillfully executed rendition of the well known aria "Caro Nome" from Rigoletto. Mrs. Brady made the impression of being quite a refined singer. The program concluded with what may be regarded the most artistic feat of the evening, namely, a duet from Gioconda by Mrs. R. Harper and F. Terramores. Both as to ensemble and musically phrasing this was really quite an achievement and the singers as well as their teacher are entitled to much credit. Every pupil dem-



PROF. E. S. BONELLI

One of San Francisco's Pioneer Piano Pedagogues Who Died Last Sunday Morning.

onstrated the fact that Mr. Warrell is an efficient vocal instructor and there are few recitals given during the year that are quite as satisfactory as this one of the Warrell School of Singing. Mrs. C. Dorrison played the accompaniments very judiciously.

A Farewell Musical Service was given by a chorus of one hundred voices at the First Presbyterian Church in Oakland last Sunday evening, November 24 under the direction of Percy A. R. Dow. This was the last service in the old church and the regular choir was augmented on this occasion by the Cecilia Choral Club. The soloists were Mrs. Zilpha R. Jenkins, soprano, Mrs. Ruth W. Anderson, contralto, J. H. Vosen, tenor, Charles F. Robinson, bass, Alvin A. Langstroth, cello, and Mrs. W. J. Cook, organist. The event was a most successful one fully in accord with all affairs under the direction of Mr. Dow.

The Witzel Trio, consisting of Mrs. J. F. Witzel, piano, Milton G. Witzel, violin, and Richard P. A. Callies, cello, will give a concert at Kohler & Chase Hall on Thursday evening, December 12th. The Witzel Trio will give a program before the German societies in the German House on December 14. The program to be presented at the concert on December 12th will be as follows: Trio in E flat major, opus 100 (Schubert); Cello Concerto in C Major, opus 20 (Albini); Trio in C Sharp, Minor, opus 100 (Ph. Scherwenka).

The Arion Singing Society will give the first concert of the season 1912-13, on Wednesday evening, December 4th at Turn Verein Hall, 2169 Sutter Street, under the direction of Frederick Zech. The Arion will be assisted on this occasion by Miss Juliet Levy, alto, Dr. S. Schakhammer, baritone, Ricardo Ruiz, violinist, and Paul Scholz, pianist. An excellent program will be presented.

## NOTED BARITONE SCORES SUCCESS.

If the opening recitals of Brabazon Lowther's coast tour may be taken as a criterion, California has a distinct find in this artist. He came loudly heralded by his manager, E. M. S. Fite, and he has made good without a question. Speaking of the recital before the Amphion Club, The San Diego Union, says: "Brabazon Lowther, the singer for the day, fulfilled the highest expectations. Besides a personality of great charm, a gentility that takes the audience at once into his confidence, he has a rich baritone voice of rare quality and capacity. In the heavy robusta passages of his program numbers, there was always the sense of reserve power. Never did he reach his limit, as is the impression, even in the most difficult voice numbers by singers. His soft tones are really wonderful in their sweetness and carrying power."

The San Diego Sun says: "Lowther sang \* \* \* a program of songs ranging from bits of French daintiness to moments of Wagnerian reminiscence. In every selection he was the artist, eminently easy, eminently temperamental, eminently versatile. His Diane Impatiente (Black) was outside the rights of criticism."

The Tribune says: "Mr. Lowther can certainly feel his work was appreciated for his audience sat almost breathless while listening to his music."

## THE GERVILLE-REACHE CONCERTS.

Who does not love the rich, sensuous and cello-like tones of the genuine contralto voice? Again and again we are promised a concert or song by a contralto and nine times out of ten it proves to be a mezzo-soprano. Mme. Jeanne Gerville-Reache, whom Manager Will Greenbaum is presenting this week, is the possessor of a contralto voice in the truest meaning of the word. Still a very young woman, the organ of this artist is fresh and young and still possesses that glorious quality that is so difficult to describe but has often been called "the bloom of youth." Like most operatic artists who enter the concert field, Mme. Gerville-Reache came to us two years ago more of an operatic singer than a concert artist but this is all changed. For the past two years, realizing the broad field for her powers on the concert platform, the brilliant singer has devoted most of her time to preparing a concert repertoire and to seriously studying the "lieder" of all languages. A glance at her programs for the present season will show along what important lines this artist has modeled her plans. Yet, she has in no way neglected her operatic work as may be seen from the new and very important arias on the program.

Gyula Ormay of this city has been chosen as the accompanist for her concerts by Mme. Gerville-Reache, who was delighted with his previous work for her and decided that no one else but Ormay should play for her in this city. Here is the excellent program for the first concert at Scottish Rite Auditorium, this Sunday afternoon, December 1st: (a) Aveinens (1758) (Beethoven), (b) Aria from "L'Attaque du Moulin" (Brahms), (c) Zueignung (Richard Strauss), (d) Air de Brangane from "Tristan und Isolde" (Wagner), (e) Aria da Chiesa (1675) (Stradella), (f) Aria de la Cleca (La Gioconda) (Ponchielli), (g) Nocturne (Eugenie Baner), (h) The Little Gray Dove (L. N. Saar), (i) Aria from "Elektra" (Massenet), (j) The French Master's last great work, (k) J'ai pleure, en reve (Georges Hue), (l) Lamento (Pahndilhe).

The second and last concert will be given Sunday afternoon, December 8th, with the following program: (a) Aria from "Jeannot et Colin" (Nicolo), (b) Aria from "Les Troyens" (Berlioz), (c) Ich Grolle Nieht (Schumann), (d) Saphische Ode (Brahms), (e) Der Tod und das Mädchen (Death and the Maiden) (Schubert); (f) Separation (Lullaby) edited by (G. Sgambatti), (g) Separation (Bier), (h) Nightingale Lane (R. Axtel Wachmeister), (i) Lok Solang (Gertrude Ross), (j) Ave, Piere a Jonquil (Harvey Wickham), (k) Dedicated to Mme. Gerville-Reache; (l) Fedia (Camille Erlanger), (m) Le Secret (Faure), (n) Aria from "La Pique Dame" (Tschakowsky). Tickets are on sale at Sherman, Clay & Co's, and Kohler & Chase's.

## GODOWSKY—THE MASTER PIANIST.

Every pianist visiting America this season, and there over a dozen of them, wanted to come to San Francisco. Manager Will Greenbaum had first choice from every manager in New York and could have secured the services of every one of the artists had he so chosen, but realizing that our city is not yet quite large enough to warrant so many pianists visiting in a single season, he determined to select the four he considered the greatest in their respective ways and at the same time chose four whose schooling and methods were entirely different. That Greenbaum knows what he is about has been demonstrated by the success of the first two of these artists viz, Rudolf Ganz and Yolanda Mero, of whom many made more than good. For his next pianist, Godowsky, he has chosen the best, in many ways, is the most important pianist living and as a composer of pianistic works, has been hailed as the successor to Liszt. His name is Godowsky.

It is said that Godowsky does things on the piano that seem him impossible to the average virtuoso and yet he never uses this power for the purpose of mere technical display but merely as a means to an end that he has in the slightest degree, slight his musicianship for the purpose of gaining applause by means of his remarkable technical qualifications. As head of the Master School for Pianists at the Vienna Conservatory, Leopold Godowsky holds the most important government position in a musical way, in the world. At this Master School only pianists who are already in the artist class can hope to enter and it might well be termed a school for virtuosos. Of all the pianists in Europe fitted to occupy such an important position, the one who pays an enormous salary as well as carrying with it a rank as an officer, life insurance and a pension, Godowsky was selected as the right man in the right place. Greenbaum will present Godowsky in January for a limited number of concerts at the Columbia Theatre.

## VISITING AND RESIDENT ARTISTS.

(Continued from Page 1.)

sincerely and honestly believe in their efficiency. There is no qualification in our endorsement. And if any mistake is made it is sought in our personal taste, and not in our desire to be especially lenient with professional artists who live in San Francisco. We trust we have made our position sufficiently clear that there will not be any more misunderstandings in future.

While we have always admired Miss Heath's vocal achievements we have never heard her to quite such advantage as she showed herself last week. Her beautiful soprano voice is still endowed with sufficient power and clarity to make it exceptionally enjoyable. But her present improvement lies in the direction of her intelligent interpretation. The manner in which she sang the Mozart aria, the Hugo Wolf songs and particularly the Brahms songs stamped her definitely as an artist of rare musical resources. Owing to other engagements we were unable to hear the second part of Miss Heath's concert, but from the excellent manner in which the first part was rendered we are able to judge that the entire event was an unquestionable artistic triumph. Miss Heath overcame the technical as well as temperamental requisites of vocal art in a most praiseworthy manner. Her diction was particularly worthy of comment. In all the languages she used during her recital the correct enunciation was noticeable. She invested her songs with a certain intensity of interpretation that brought out every particle of poetic or dramatic sentiment. In short, Miss Heath has every reason to feel content with the fine impression she made upon her delighted and enthusiastic audience. The artist was forced to respond to numerous encores and she was the recipient of many floral tributes. The complete program rendered by Miss Heath was as follows:

Part I.—Aria from "Le Nozze di Figaro" (Mozart); (a) Das Voglein, (b) Mausfallen-Sprichworte (Hugo Wolf), (c) Die Maimach, (d) Meine Liebe ist grün (Brahms); Two Movements from the "Concerto in C" (Haydn); Herbert Riley; (a) O Thou Billowy Harvest Field (Rachmaninoff), (b) Lilacs, (c) Fischlein Lied (Arensky). Part II.—(a) Menuet de Martini (18th Century), (b) Paris est au Roi (18th Century) (Weckerlin), (c) Nuit d'Étoiles, (d) Enfant de Catane (Widor); Mad Scene and Aria from "Hannibal" (Ambroise Thomas); (e) Elégie (Chopin), (f) Spinning Song (Popper), Herbert Riley; (a) Stay at Home, (b) Heart (Eda Waldrop), (c) Schilute (Edith Simonds), (d) Butterflies (Henry Hadley), (e) The Fountain (Bruno Hubn).

Miss Heath was ably assisted by Herbert Riley who played several cello solos in a most musically manner, and Eda Waldrop who proved as usual a very exquisite accompanist.

**MRS. LILLIAN BIRMINGHAM'S MATINEE MUSICAL.**—Mrs. Lillian Birmingham, assisted by Miss Alma Birmingham, Dr. H. J. Stewart, and Allan Dunn gave a Matinee Musicale at the Alcazar Theatre on Friday afternoon, November 23d, before one of the largest audiences of the musical season. The program consisted of two parts. One of these was a regular concert program and the other a composition by Dr. H. J. Stewart with words by Allan Dunn, entitled "The Legends of Yosemite in Song and Story." Like at all of the events given by Mrs. Birmingham, refinement and artistic atmosphere prevailed throughout the rendition of the program. Mrs. Birmingham was in especially fine mood at this concert. Her voice sounded big and resonant. It also was evenly balanced in all registers. Particularly remarkable was Mrs. Birmingham's versatility. The dramatic school of composition received as forceful and impressive an interpretation as the lyric school received a dainty and delicate reading. Unfortunately, the writer missed the group of German songs, but he was told by several people competent to judge that Mrs. Birmingham gave them a most convincing and intelligent reading. We were simply delighted with Mrs. Birmingham's exquisite rendition of the French songs. It would be difficult to imagine a more musical and a more dainty conception of these works than the one Mrs. Birmingham revealed on this occasion. The enthusiasm of the audience was well merited and the demands for encores were fully justified.

We will call particular attention to the encores after the group of French songs. These were two compositions by Miss Dorothy Crawford, a young musician of unquestionably promising talents for composition. The songs were entitled "Spirits of Night" and "The Dawn," and Mrs. Birmingham succeeded in investing them with that intensity of poetic sentiment, both in the words and in the music, which the young composer was so happy to infuse in them. By the way, Miss Crawford also wrote the words. The piano accompaniments were also worthy of note. Indeed the two songs must be regarded as being among the best vocal compositions we have heard by a resident composer in recent years. They are quite original in conception and express an ideal subject both in their literary and musical setting. Miss Crawford is to be heartily congratulated on her success. The program closed with the Yosemite Legends and by Dr. H. J. Stewart and Allan Dunn. The scenic rendering of this composition was one of the handsomest and most artistic we have seen in our city. The reproduction of the Yosemite Valley was surely a masterpiece of the scene painter, and the effect of the water fall by moonlight was indeed very impressive. Mrs. Birmingham sang the legends with that impressiveness and that seriousness which their composer intended them to possess. Dr. Stewart's mastery of composition was herein amply demonstrated. He secured every particle of sentiment by the use of the orchestra. The arrangement proved a most effective work of art. We have hardly ever heard anything superior to this quaint bit of musical literature and we are sure there are but few works of this character that are the equal of Dr. Stewart's work. We are glad that Dr. Stewart had such an able exponent as Mrs. Birmingham to give his composition an adequate interpretation. The Alcazar orchestra proved to be fully competent to render the orchestral part most successfully, inasmuch

as this is one of the very best theatre orchestras in San Francisco. Eda Heath is the leader.

Miss Alma Birmingham played all the piano accompaniments and also a solo "Chaconne" by Bach-Busoni. Miss Birmingham is a very skillful young pianist. Her technical equipment is complete and lends itself easily to the interpretation of complicated works of pianistic literature. Thanks to her natural musical instinct Miss Birmingham infused considerable musical sentiment into the work thus robbing it of its otherwise dry and pedantic character. Miss Birmingham's accomplishments were exquisite and added considerably to Mrs. Birmingham's artistry. The singer is quite fortunate in having a daughter of such musical accomplishments that she can supplement the vocalist's refinement of execution with the necessary musical background. Mrs. Birmingham's program was as follows:

Part I.—Recitative and Aria from Samson and Dalila (Saint-Saens), Mrs. Birmingham; (a) Wonne der Wehmuth (Beethoven), (b) Das Volken (Mozart), (c) Der Lindenbaum (Schubert), (d) Mein liebes Herzens Kronelein (Strauss), (e) Waltraute, Scene from "Die Gotterdammerung" (Wagner), Mrs. Birmingham, Chaconne (Bach-Busoni), Miss Alma Birmingham; (a) Psyche (Lafalidie), (b) Voici que le Printemps (Debussy), (c) L'Heure d'Azur (Holmes), (d) Les Papillons (Chausson), (e) Chere Nuit (Bachet), Mrs. Birmingham; Orchestra—Neil Gwynn Waltzes (Edward Gernami); Part II.—The Legends of Yosemite in Song and Story, Music by Dr. H. J. Stewart—Lyrics by Allan Dunn, Great Chief of the Valley, The Lost Arrow, Spirit of the Waters, White Waters, Spirit of the Evil Wind; Scene—Entrance to Yosemite Valley at twilight, Characters—Ononah, of the Mono Tribe, Mrs. Birmingham, Pequah, Chief of the Ah-wah-nee-ches, Mr. Dunn; accompanied by Orchestra under the direction of Dr. H. J. Stewart.

## CAMILLE DORN'S PIANO RECITAL.

Mrs. Noah Brandt presented her pupil, Miss Camille Dorn, in a piano recital at the Colonial Ballroom of the St. Francis Hotel on Wednesday evening, November 20th. There was a large and distinguished audience in attendance that did not hesitate to express its satisfaction quite frequently by means of enthusiastic applause and calls for encores. The opening number of the pro-



MME. GERVILLE-REACHE

The Distinguished French Contralto at Scottish Rite Auditorium Sunday Afternoon, December 1 and 8.

gram was the Concerto in A minor, op. 54 by Schumann. This is a work that tests the artistic resources of the best musicians and the fact that Miss Dorn played it entirely by heart and without a marked hitch proved beyond a doubt that she must be regarded as a young pianist of superior talents, and one who has been trained by a musical guide of the very highest type. Technically, Miss Dorn proved to possess truly brilliant resources. Emotionally, Miss Dorn also complied with the rules of musicianship. At times she secured effects of which a more matured artist than Miss Dorn need not be ashamed. She also revealed considerable versatility. In the poetic as well as in the more dramatic passages of the work she interpreted she showed equal facility. Considering the fact that this was practically Miss Dorn's debut we consider her entitled to much encouragement, and we are certain that if she continues in the right direction as she has been doing so far, her artistic career can not help but bring credit upon her and her teacher. The concert is sufficient evidence that both pupil and teacher understand the seriousness that underlies a genuine musical education and we can only conclude this report by saying that Miss Dorn has reason to feel proud of her success. The complete program was as follows:

Concerto—A minor, op. 54 (Schumann); Second Piano Accompaniment, Mrs. Brandt; (a) Nocturne—G major, op. 37, No. 2, (b) Fantaisie Impromptu—C sharp minor, op. 66, (c) Valse, op. 64, No. 3 (Chopin); (a) Kammerlied Ostrow, op. 14, Portrait in F sharp (Rubinstein), (b) Venezia e Napoli (Gondoliers (Liszt); (a) Hyl—Chasing the Butterfly (Eid Brandt), (b) Valse, op. 34, E major (Moszkowski); Hungarian Fantasia, No. 2 (Liszt), Second Piano Accompaniment, Mrs. Brandt.

## THE S. F. ORCHESTRA AT THE GREEK THEATRE.

The San Francisco Orchestra, with Henry Hadley as conductor, performed Berlioz' "Carnaval Romain," Beethoven's Fifth Symphony and Richard Strauss' Tone Poem "Death and Transfiguration" at the Greek Theatre, Sunday afternoon, November 23d. The attendance was not very large. The performance was mixed in merit, and the program was very short considering all that was offered. The writer was too late to hear the Berlioz' Overture. The Beethoven Symphony was also partly

over when a belated car carried a collection of eager seekers for music up in the vicinity of the theatre. But the Andante of the Fifth Symphony was in progress and the two succeeding movements were to be heard. The last two movements went off with considerable snap and quite effectively. The andante was conducted noticeably as regards time and not strongly marked in interpretation. Even this, however, could not blot out the intrinsic beauty of the score, but the fragment was sufficient to show that Mr. Hadley is very far from being the ideal director of Beethoven, especially when Beethoven's languorous mood, intensified by his wonderful melodic sense, is in performance.

The Strauss "Death and Transfiguration" made up a different story. In the opinion of the writer this was done very finely. It was coherent in treatment from beginning to end. The sombre spirit embodied in it always prevailed. Framed with the atmosphere of the theatre—the hills and eucalyptus trees—it was entirely in sympathy, it would seem, with the conception of Strauss. The mellow but stern sounding of the bell, some gust of passion, and a very beautiful instrumental treatment of the finale, added to the elegiac quality of the whole. It may have been that the nearness of the horns to the rear wall of the stage turned the wall into a sounding board, and gave the brass undue prominence. At any rate the brass choir practically obliterated the sound of the first violins at times, especially in the parts of the Beethoven Symphony. The audience made up in enthusiasm what it lacked in size. That can be easily understood of course. The dominant will and clear purpose of Beethoven, in the greater part of all the movements of his first five symphonies, which are perhaps better known to the ordinary concert goer than any others, with possibly the exception of the "Pastoral" symphony, always made themselves felt. Then came a pause; the wind blew through the eucalyptus trees; the air was sweet and fine; and the interval between the symphony and "Death and Transfiguration" fitted the minds of the people involuntarily to be receptive to that which was so great a contrast. A daily paper suggests, whimsically, that the fifth symphony, as a drawing card, was not so strong as the fifth inning of a baseball game in the same neighborhood. That was, unfortunately, true. DAVID H. WALKER.

## MAUD POWELL—VIOLINIST.

For the past two months announcements of piano and vocal recitals both by visiting and local artists have been so numerous that one's mind has been bewildered choosing which ones to attend. In fact we have had somewhat of a surplus of such entertainment for a few weeks, and the announcement of a series of violin recitals by such an artist as Maud Powell will be a welcome change. Of all the women violinists, Maud Powell is the only one in the world who has attained a standing which entitles her to be mentioned in the same class with Kreisler, Zimbalist, Elman and the other masters of the instrument, although our own Kathleen Parlow is rapidly reaching a similar position. Mr. Greenbaum announces three rare programs of violin music including such rarities as the "Concertstück" in F by Max Bruch, and the new Concerto by S. Coleridge Taylor, to be given at Scottish Rite Auditorium, on Thursday night, December 12th, and Saturday and Sunday afternoons, December 14th and 15th. At each concert one of the great Sonatas for piano and violin will be played with Harold Osborn Smith assisting

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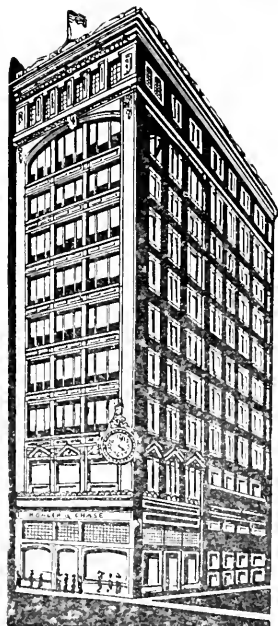
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THE BALDWIN PIANO

The following program was given by Vivian Grant in a recent concert at Berkeley High School Auditorium: Piano Solo—Andante Finale de Lucia di Lammermoor (for the left hand alone) (Leschetitzky), French Monologue—Le Violin Brise, Miss Grant accompanying herself on the violin; Violin Solos—(a) Concerto No. 9 (De Beriot), (b) Spanischer Tanz, op. 58, No. 1 (Rehfeld), Miss Louise Gilbert, accompanist for the violin numbers. L. R. Smith, in the Berkeley Gazette, had this to say about Miss Grant: "On Tuesday, October 8th, Miss Vivian Grant, a young Berkeley girl, proved herself more than a pianist and violinist. Her French monologue, The Broken Violin, with a violin accompaniment by herself showed real genius and made a great hit."

The Krauss String Quartet of Los Angeles, opened its chamber music season of 1912-1913 at Gamut Club Theatre on Wednesday evening, November 29th. The

Krauss String Quartet includes the following members: Arnold Krauss, first violin, Jules Koopman, second violin, Julius Bierlich, viola, and Ludwik Opid, cello. The program was as follows: Beethoven—Quartet in A major, op. 18, No. 5, Paul Janon (new)—Quartet op. 29, Haydn—Quartet in D major, No. 8. The next concert will take place on Friday evening, December 20th.

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FRANK CARROLL GIFFEN'S VOCAL CONCERT.

Frank Carroll Giffen, the well known vocal teacher, will give a concert at Native Sons' Hall on Mason Street near Geary on Thursday evening, December 5th. Besides singing a number of compositions himself, Mr. Giffen will present several artist pupils including: Misses Frances de Larsh Chamberlain, contralto, Stella Coughlin, lyric soprano, Albertine du Bois, lyric soprano, Josephine Heinrich, dramatic soprano, Florence Krupp, soprano and Mr. Glenn Chamberlain, tenor. This will be the first recital given by pupils of Mr. Giffen and inasmuch as he has become one of the most prominent teachers on this Coast considerable interest is being manifested in this event. The affair is really professional as Mr. Giffen states that his students are professional singers, or at least those whom he introduces on this occasion, and this professional atmosphere is enhanced by the fact that Mr. Giffen himself will participate. Mr. Giffen was originally introduced in San Francisco by Gertrude Atherton and Mrs. Frances Carolan. Admission to the concert will be fifty cents and one dollar and tickets may be had at Room 1068 Phelan Building, Native Sons' Hall and upon personal application to Mr. Giffen.

C. L. A. S. JUNIORS.

Professor Walter Bartlett is working hard on the final rehearsals of King Zim of Zanzibar, a fantastic musical comedy by S. Answorth Rutherford, and Irving M. Wilson, which is to be given by the Junior Branch of the Catholic Ladies Aid Society at Scottish Rite Hall, December 3rd, to enlarge their charity fund. The opera is unique and charming in both song and story, and under the able leadership of Professor Bartlett, who has made quite a prominent name for himself in the production of amateur theatricals, and the young men and maids who are enacting the parts, it should be a great success. Pretty Brinkley Posters, the artistic work of Miss Virginia Sullivan, are being displayed in various



MRS. J. G. BRADY

A Skillful Soprano Soloist Who Scored a Success at the Wanren School of Singing Last Week.

downtown stores, and tickets are selling rapidly at Sherman, Clay & Co.

Miss Gladys Cronan is managing the entertainment with the help of Miss May McKinley, Myrtle Mollett, Ethel Lippert, Mrs. Walter Jones, Alice Cavanagh, Aenes Keating, Gladys Ragan, Charlotte Nolan, Virginia Martin, Frates Broderick, Mary O'Neil and May Scott. A feature of the performance will be a solo by George Mayeerie who takes the part of Hale, the comedian, assisted by a chorus of the following young ladies dressed in the latest manner fashions: Misses Pearl Ahearn, Anita Berkeley, Hancha LeChur, Edith Pielon, Vera Howard, Lucy Lynch, Henrietta O'Neil and Myrtle Mollett. Another pretty number will be the stonographer's chorus, the solo being Miss Marie Smith, who takes the part of Sally Simpson, the reporter of the U. S. College Yell. In this chorus will be Misses Thelma Fennell, Florence LeChur, Clara Deutsch, Marie Mayeerie, Henrietta Ranchi, Mayeerie, Loretta Hardy, Florence Smith.

Capt. Milo Kent will play the part of King Zim, Antenor Rudolf as Bing B. Zanzibar, the war with Zanzibar, Will O'Dea and J. Hart Pastore will play the two Americans who wander into the land of Zanzibar and are thrown into prison by King Zim. There is a scene for beheading people. The American is eventually released however and straightaway falls in love with the Princess Iantha and her Maid of Honor. The whole play will be taken by Miss Sara Kaunitz and Miss Virginia Cleary.

Others in the cast are Ray Gowan, Tom McDonnells, Jos. Welch, J. J. McGuire, Chas. Gallagher, J. J. Morgan, Chas. Gowan and besides the above, the cast will be made up of Misses Frances O'Keefe, Helen O'Keefe, Bernadette Gleason, Messrs. Chas. Fanning, George McVicker, Jim Sullivan, Peter Gallagher, Al. Sch...

ORPHEUM.

The Orpheum for next week will have as its headline attraction Marion Littlefield's Florentine Singers, consisting of Helena Merrill and Helen Alton, sopranos; Marion Littlefield and Florence Le Mayne, contraltos; Stefano Pettine and Angelo Lignori, tenors and Alfred Swinton and Ernest Amor, basses who will be heard in the following programme: 1. Trautner, Schumann; 2. Medley of Old Italian Airs; 3. Miserere from Trovatore; 4. La Paloma; 5. Baritone Solos from Trovatore and Faust; 6. Annie Laurie. Miss Littlefield, who has a glorious contralto voice is the star of the organization, which is one of the very best of its kind. Alfredo Zamborano is musical director and handsome costumes and picturesque scenery lend enchantment to the view. Adrienne Augarde an English singing comedienne who is immensely popular in her own country and also in New York where she has many triumphs to her name will appear in a one-act comedy by Mrs. Richard Burton entitled "A Matter of Duty" which illustrates how a young bride matched her wits against the United States Custom Service. Mrs. Burton the authoress of the Little comedy is the wife of Professor Burton of the University of Minnesota, one of the greatest contemporary authorities on the drama.

Ed Norton who also comes next week is a singing comedian whose comedy is new and crisp. His voice has quality and range and his songs most of them written by himself are distinctive. Before going on the stage Norton was a sergeant of Police in Philadelphia. The Flying Martins, the limit for daring and speed on the double trapeze are in a class by themselves. They are perfect in every move and long practice has possessed them with a confidence to go through their act with a celebrity and dash which makes it a tremendous hit. Next week will be the last of Harry Gilfoil in "Baron Sands"; George Felix and the Barry Girls in "The Boy Next Door"; Al Rayno's trained bull dogs and the dainty comedienne Ethel Green in her delightful singing monologue.

"THE KISS WALTZ" AT THE CORT.

One of the greatest of America's stage celebrities, Valeska Suratt, will make her first local appearance as a star at the Cort this Sunday night in "The Kiss Waltz," the most melodious operetta that ever came out of the Casino, New York. Valeska Suratt is heralded as the present-day queen of beauty. She is probably the most discussed stage person of the moment. "The Kiss Waltz" is the best vehicle she has yet had to display her talents and her beauty. The score of the operetta is most tuneful. The piece de resistance is the famous waltz which is sung, danced and whistled throughout the piece. Other celebrated musical numbers are "Ta Ta Little Boy," "Jealousy," "Love is Like a Little Rubber Band," "Fan Me With a Movement Slow" and "Elevation." The score is the work of Zehner, who wrote "Mme. Mischief" or Fritz Scheff. On Sunday night, December 8, comes "A Modern Eve," another famous musical comedy, which is presented by Martin Back and Mort H. Singer.

ALCAZAR.

"The Witching Hour," in which Orrin Johnson and Marguerite Leslie, will open the second week of their season at the Alcazar Theatre next Monday evening, was written by Augustus Thomas, and by many competent critics it has been pronounced the most remarkable play launched since this century began. Certain it is that no other American dramatic work produced during that period has equalled it in enduring magnetism. For four consecutive years it served John Mason as a starring medium, being presented by him more than once in every city in the United States and Canada east of the Rockies, and since its release for stock company use the competition to obtain it has been so keen as to raise its rental to an almost prohibitive figure. If the Alcazar were not equipped with a couple of stars who are in themselves a mighty attraction the management might have hesitated to pay the royalty demanded for "The Witching Hour," but with such players in such a play there is double assurance of a profitable week.

Miss Orrie E. Young, assisted by Mrs. Richard Bayne, soprano; Twix Smith, flute; and Arthur Young, violin, gave an organ recital and concert in the Hamilton Square Baptist Church, Friday evening, November 23d. This marked the formal opening of the new organ in the church. Miss Young played "Festal" by Batiste Calkin; "Even Song" by Edward Johnston; Intermezzo, by Rogers; "Kammele-Ostrow, No. 22" by Rubinstein; Concert Caprice by Kreisler; "An Meer" by Schubert; "In My Neighbor's Garden" by Venn, and a Tocata in G major by Dubois. Mrs. Bayne sang a Mozart melody, and "Roses in June," by German. Messrs. Smith and Young played Titi's "Serenade," and Mr. Young, as a solo played a Romance by Wolf. The entire program was well presented. Miss Young developed and displayed the qualities of the organ satisfactorily and with skill. Messrs. Smith and Young played with much taste. Mrs. Bayne was heartily applauded.

Mrs. E. De Los Mages, the well known San Francisco contralto left for Europe on November 10th and expects to remain nine months during which she will study with leading masters.

MISS BROMFIELD AND OTHERS PROVIDE RARE TREAT.

Miss Grace Bromfield, soprano, assisted by Robert D. McLure, baritone, both pupils of Mackenzie Gordon, and Miss Augusta Upham, accompanist, gave a recital at the Varsity Theatre, Palo Alto, on Thursday evening, November 21st. The unquestionable success of this event may be gathered from the following extract culled from the Daily Palo Alto Times, of November 22d:

"The audience at the Varsity Theatre last night was disproportionately small, considering the rare ability of the artists who so royally delighted the few who were wise enough to attend the concert, which had been so well announced. The series of meetings in the churches every evening this week is, no doubt, largely responsible for the fact. Miss Bromfield has a most attractive stage presence, utterly free from mannerisms or affectation, and her voice proved to be all that was claimed for it—a lyric soprano of exceptionally pure quality, wide compass and wonderful range of expression. Dramatic intensity, dainty humor and tender delicacy were so finely blended in her program that one hardly knew which most to admire. That the beautiful lady has a great future before her in whatever music career she may select, is certain, and if she ever sings in Palo Alto again she will be heartily greeted, as she deserves, by every music lover in the city.

Mr. McLure gave great pleasure by his artistic treatment of a group of songs, and especially by his splendid interpretation of the Prologue to "I Pagliacci," which very few baritones anywhere can excel. His part in two duets with Miss Bromfield was admirable, and they were a notable feature of the program. Miss Upham accompanied both artists with her well-known accuracy and sensitiveness, and she played Mendelssohn's "Rondo Capriccioso" so effectively as to elicit a recall, to which she responded with Schumann's "Grillen." Miss Bromfield brought the fine program to a close with a



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brilliant rendering of Puccini's "Valzer di Masetta" responding to an eager encore with Mrs. Beach's dainty song, "Year's at the Spring."

Among the visitors prominent in musical circles of America who are at present in San Francisco are Mrs. Jason Walker and Mrs. David A. Campbell of Kansas City. Mrs. Walker is chairman of the American Music Committee of the National Federation of Musical Clubs. This committee is in charge of the biennial prize competition of American composers at which competition Henry Hadley's "Culprit Fay" won the first prize last year. The competition is now in progress and another prize will be awarded at the 8th Biennial Convention of the National Federation of Musical Clubs which will take place at Chicago April 21-28, 1913. The prize to be awarded for the best orchestral work will be played by the Theodore Thomas Orchestra, the prize for choral work will be sung by the Apollo Club with the Thomas Orchestra assisting, the prize for a school children cantata will be presented by the school children of Chicago. Mrs. David A. Campbell, who accompanies Mrs. Walker, is also a prominent member of the National Federation of Musical Clubs and the editor of the Musical Monitor, a monthly musical journal published in Kansas City, which is the official organ of the Federation. Both ladies are on the Coast in the interests of their organization and are meeting with much success. They are entertained by prominent musical people.

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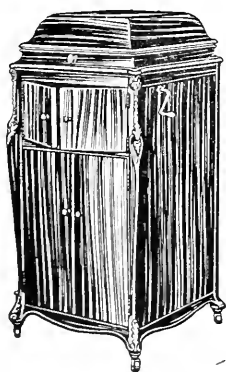
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## TINA LERNER CREATES SENSATION AT SYMPHONY CONCERT

By ALFRED METZGER

The San Francisco concert audiences are proverbially very conservative and it is exceedingly difficult to arouse them from their dignified inaction. It is true there is an occasional outburst of enthusiastic applause, but this spasmodic display of interest is quickly terminated and that exasperating calm that puzzles the fervent lover of art again reigns supreme. Since the Musical Association of San Francisco has dictated to our musical public what it should like in regard to symphony concerts no such genuine outburst of spontaneous frenzy has been witnessed than was occasioned by the scintillating technical leger-de-main of Tina Lerner during the fourth symphony concert at the Cort Theatre last Friday afternoon, November 29th. This universal recognition of a genuine pianistic genius bore out our contention that our San Francisco musical public knows pretty well what it wants, and does not hesitate to become the victim of an artist's hypnotic spell, provided such artist is really worthy of such enthusiasm.

Henry Hadley is now in his second year as leader of the San Francisco Orchestra, but at no time did he evoke such a storm of approval as was noted at the conclusion of Miss Lerner's masterly reading of the Tchaikowsky Concerto in B flat minor op. 23, No. 1. This proves that he has not impressed the musical public of San Francisco as a commanding musical genius that sweeps everything before it. Indeed he lacks conviction, and this is all we ever contended. We are glad the public sustains us in this judgment. As to Tina Lerner she created the greatest sensation in San Francisco in a long while. She is a technical wonder, and at the same time she possesses sufficient poetic and musical insight to preclude her interpretation from being "dry" or mechanical. Anyone who has studied the Tchaikowsky Concerto carefully and those who have not done so can get an excellent idea of its character by reading the very intelligent annotation in the symphony program by Felix Borowski will have noticed that its technical or bravura character overshadows its strictly emotional or musical intensity. By this we do not wish to infer that it is not a musical composition. On the contrary the andantino movement is exquisitely musical. But we desire to state that there is more of the technical brilliancy in it than of the poetic simplicity. The numerous chromatic runs, broken octave passages, rapid chord phrases and so forth bear out our contention in this direction. Now because of this bravura style of composition, beautified by several entrancing emotional passages, Miss Lerner demonstrated the fact that she is at her best in a work like this concerto. We have heard this work several times, and we are ready to confess that it has never made quite such a powerful impression upon us as on this occasion.

We have stated repeatedly that instrumentalists must be divided into two large classes, namely, the emotional players and the technical players. The emotional players are, as a rule, lacking in technical accuracy. The technical players are, as a rule, lacking in poetic insight. Now, if we had the choice between players who are emotionally great, but slovenly from a technical point of view, and between players who are technically perfect, but emotionally lacking in dramatic intensity, we would prefer those players who are accurate, concise and brilliant in their technical execution, even though they might lack a little emotional instinct. This is especially so in the case of pianists, inasmuch as the instrument is limited in its capacity to express deeply

emotional thoughts. Of course the ideal instrumentalist would be he or she who could command as perfect a technique as he or she commanded deep emotional sentiments. So far we have never heard such an ideal of instrumental art.

The moment Miss Lerner put her firm hands upon the keyboard of the magnificent Mason & Hamlin Piano that responded so readily to her limpid touch we were convinced that we had one of the truly great piano virtuosos before us. She strengthened this conviction when she played dazzling runs and rapid chord passages as well as 16th note broken octaves with an accuracy and an ease of execution that was practically dazzling to the mind. We listened as closely as we could and found that at no time did she strike a wrong note, nor

class musicians who could readily be able to interpret the classics in a most delightful manner. Mr. Hadley is unable to control this excellent material in a sufficiently satisfactory manner to present the details of a great composition in such a way as to extract therefrom the very essence of its meaning. He keeps time (sometimes correctly, sometimes not) and he manages to get all the notes read into the score—sometimes. But in the main he fails to exhibit that force of intellectuality which reads into an orchestral score an individual interpretation of its musical meaning. We repeat for the thousandth time that Mr. Hadley has no conception of the actual emotional purpose of a composition, and, lacking this deeper musical insight, he fails to invest his reading of symphonies with that plasticity of rhythmic values which ex-presses itself in the proper working out of little details. And any musician who fails to bring out a work in its plastic beauty is not a symphony leader, and we defy any of the millionaire members of the music committee of the Musical Association of San Francisco to prove the contrary.

### TESTIMONIAL CONCERT TO FENSTER CHILDREN.

Violet Fenster, pianist, and Lajos Fenster, violinist, appeared in a Testimonial Concert given to them at Scottish Rite Auditorium on Wednesday evening, November 27th. The program was an exceptionally dignified one and would have done credit to the most mature artists. During the course of activity in newspaper work one is often approached by serious students of music who desire to discover whether or not they will become great artists. No one really understands how difficult it is to answer this question without incurring the feelings of those who put it. For this reason one often says that certain people seem to have brilliant careers ahead of them, simply to gratify desires on the part of teachers and students. We do not agree with those people who claim that raising such hope constitutes a crime against young students, for it is possible to enter a promising career and make one's musical activities well worth while without becoming one of the world's greatest artists. In the case of Lajos Fenster we do not hesitate to assert that in this fortunate boy are to be found all the essentials that spell the world genius.

And by pointing out the various reasons that justify us to make such a positive statement, we trust those enquirers, who ask us occasionally regarding possibilities of future greatness, will learn what is required to become a great artist.

In the first place that musicianship which includes genius can not be taught. It must be born in the lucky individual. It manifests itself in a pronounced sense of rhythm, otherwise called temperament, and it is revealed, as in the case of Lajos Fenster, in an individuality of expression which seems to exude from the violin bow without effort and without particular instruction on the part of a teacher. The manner in which Lajos Fenster interpreted the Mendelssohn and the Bach, Schubert and Aulin numbers—a manner that caused these works to be actually "seen" upon the viols—established beyond any doubt his title to greatness. We do not want to be understood as saying that the young chap is already great, although in comparison to other pupils of his age he is above the average, but we wish to say that the spark of greatness is within him, and will

(Continued on Page 4)



BRABAZON LOWTHER

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did she ever forget herself so far as to "pound" the piano. Still she secured the adequate power of expression and the effective climax to the scintillating finale. It was a performance that brought the musical connoisseur to his or her feet and applaud frantically the extraordinary display of genuine pianistic genius. The Tchaikowsky concerto is one of the greatest works of this character we know of, and Miss Lerner played it in a manner surpassing any artist we have heard in this composition before.

It is therefore gratifying to hear from Frank W. Healy that Miss Lerner will give a recital in this city on the afternoon of Thursday, December 17, on which occasion she will play a Schumann concerto, and compositions by Liszt, Chopin, Mozart and others. We will then be able to judge still further regarding Miss Lerner's capacity to grasp the deeper emotional demands of the classics. The orchestral numbers on this occasion were the Beethoven Symphony No. 5 and the Tannhauser Overture. It is really a waste of space to comment any further on the work of Mr. Hadley. Suffice it to say that, although having an orchestra comprised of first



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# PACIFIC COAST Musical Review

SAN FRANCISCO, OAKLAND AND LOS ANGELES, PORTLAND, SEATTLE  
THE ONLY MUSICAL JOURNAL IN THE GREAT WEST  
PUBLISHED EVERY WEEK

ALFRED METZGER . . . . . EDITOR

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## EXPOSITION NUMBER OUT DECEMBER 21.

Owing to special requests on the part of several  
large advertisers we agreed to publish the Ex-  
position Number on December 21st, instead of 14th  
as originally announced. The price per copy will  
be 15 cents, and the paper will be for sale at all  
leading music houses.

## PUBLISHER MUSICAL REVIEW.

## THE MAUD POWELL CONCERTS.

Although the American singers such as Nordica,  
Eames, Farrar, Nielsen, Riccardo Martin and Putnam  
Grissold have attained fame throughout the civilized  
world, the only American instrumentalist to gain a sim-  
ilar success has, thus far, been Maud Powell, who as a  
violin virtuoso has won recognition as entitled to a po-  
sition in the very front rank without any allowances being  
made or asked for on account of her sex. The qualifica-  
tions of this great artist are best expressed in the epi-  
gram used by an eminent critic after a Maud Powell  
recital in London—"She has the arm of a man, the head  
of an artist and the heart of a woman." The repertoire  
of Mme. Powell is colossal. She is continually on the  
lookout for important novelties and has had the honor  
of introducing more great works to the American public  
than all the other virtuosos combined. The Concertos  
by Tschaiowsky, Sinding, Dvorak, the last by Bruch  
and the Dubois work were her first played in New York  
by Mme. Powell who is to appear this season for the  
fifteenth time with the New York Philharmonic Orches-  
tra. Her novelty for the present season is the "Con-  
certo" by S. Coleridge-Taylor the negro composer who  
recently passed away.

The first Maud Powell concert will be given next  
Thursday night at Scottish Rite Auditorium with the  
following interesting and in many ways truly great  
program: Concert in G minor (first time) (Coleridge-  
Taylor), (dedicated to Maud Powell); Sonata for Violin  
(Nardini); Sonata for Piano and Violin D minor  
(Brahms); (a) Serenade (Schubert), (b) Scherzo "Mar-  
ionettes" (first time) (Gilbert), (c) Liebeslied (Kreisler);  
(d) Caprice (first time) (Ogarew); (e) Berceuse (Cui);  
(f) Polonaise D major (Wieniawski).

Harold Osborn Smith, whose excellent work with  
Bispham and Bonci are well remembered, will be the  
pianist. In order to accommodate the many who find  
Saturday the most convenient days for concerts a  
specially fine program is promised for next Saturday  
afternoon, December 14 at 2:30. Among the works to  
be played will be the "Symphonie Espagnole" by Lalo, a  
Bach "Sonata" and works by Mozart, Grasse, the blind  
young violinist-composer, Brahms, and Wieniawski.  
The farewell Powell concert will be given Sunday after-  
noon, December 15 when Bruch's "Concertstück" in F  
minor which will be given here for the first time as well  
also "Deep River" a negro melody by Coleridge-Taylor and  
"In the Oaklawn" by Miss Marian Bauer, a sister  
of the well known music critic, Emilie Frances Bauer.  
By special request Mme. Powell and Mr. Smith will play  
the Grieg "Sonata" on this occasion. Seats will be on  
sale Monday at both Sherman Clay & Co.'s and Kohler  
& Chase's. With the Maud Powell concerts, Manager  
Greenbaum will close his season of 1912 and will com-  
mence the New Year with a wonderful array of attrac-  
tions including Godowsky, Sembrich, Rider-Kelsey and  
Cunningham, Mischa Elman, Ysaye and many others.

## MINETTI GIVES "AN HOUR OF MUSIC."

Some of Giulio Minetti's pupils will give an Hour of  
Music at Kohler & Chase Hall on Friday evening, De-  
cember 12th. On this occasion Miss Dorita Lachman,  
who is well and favorably known as a skillful violinist,  
will make her first public appearance as vocalist. Miss  
Lachman possesses a mezzo soprano voice of fine  
quality and her friends are very eager to applaud her at  
this debut. Another feature on the program will be  
the assistance of the Minetti Orchestra, under the effi-  
cient leadership of Mr. Minetti. This excellent orga-  
nization will contribute several delightful numbers to the  
program, which will be as follows: Handel-Bachrich,  
Concerto Grosso, The Minetti Orchestra; H. Henry, Ca-  
vatina, C. Venti, Gavotte Antique, Miss Pauline Weil-  
bach, C. Allen, Allegro Moderato, Misses Mary Nas-  
chio and Dorothy Peters; (a) Altsien, Since We Parted,  
(b) Grieg, With a Water Lily, (c) Hahn, waltzes,  
vers avaient des ailes, Miss Dorita Lachman; J. Swend-  
son, Romance, Murmur Howells; Hubay, (a) Hungarian  
Poem, (b) Souvenir, Miss Zella White; Dvorak, Humor-  
esque, Grieg, Asa's Dance, Minetti Orchestra; (a) Geigen-  
meister von Cremona, (b) Vieuxtemps, Gavotte, Miss  
Kate Lowinsky; Hubay, Hère Kati, Miss Cella Elchen;  
Glazounov, Les Vendredis Polka, Minetti Orchestra.

## BEEL QUARTET GIVES IDEAL RECITAL.

A Most Exquisite Reading of the Beethoven Quartet and  
the Introduction of the Complete Debussy Quartet  
Features of a Delightful Evening.

By ALFRED METZGER.

It would be difficult to imagine a more satisfactory  
rendition of a disintegrated chamber music program than  
that of the Beel Quartet at the St. Francis Hotel on  
Tuesday evening, November 26. The Pacific Coast  
Musical Review is often blamed for its policy of de-  
manding exact musical performances from professional  
artists and organizations in San Francisco. The reason  
we are so severe in this direction is to be sought  
in the fact that we believe it to be time that the musical  
public of this community should awaken from its lethargic  
indifference in matters of music. We hold that if we  
support symphony concerts with thousands of dollars a  
year, we want them to be events of the finest musical  
calibre. If we support chamber music recitals, they must  
be in accordance with the highest principles of the art.

This city has entered the ranks of a metropolis  
and the time of experimenting and growing has passed.  
Unless some time or other we abandon this policy of in-  
difference we shall never become a genuinely musical  
community, and we will fall into danger of becoming the  
laughing stock of the musical world. Thoroughness and  
efficiency must be the guiding spirit of our professional  
musical events, and this paper will not rest until it  
has assisted in creating this atmosphere on the Pacific  
Coast.

Our attitude toward resident artists has been inspired  
by our conviction that we have living with us musicians  
who are as worthy of public support and respect as any



MAUD POWELL

The Famous American Violin Virtuosa Who Will Appear  
at Scottish Rite Auditorium Next Thursday  
Evening, December 12.

musicians who come here to visit us, and in some in-  
stances our own artists surpass those who come here  
from outside. The Beel Quartet is a most striking en-  
dorsement of our attitude. It would be difficult to imag-  
ine a chamber music organization that gives a more pro-  
found and a more careful reading of the classics than  
the Beel Quartet. The Beethoven number on the pro-  
gram last week was particularly well presented. The  
unanimity of attack, the smoothness of tone, the accu-  
racy of intonation, the exquisitely artistic phrasing of the  
beautiful periods and in fact the entire interpretation  
of the composition aroused one's enthusiasm for the  
art and inspired one to applaud these four conscientious  
musicians to the echo.

The novelty of the program was the Debussy Quartet  
in G minor op. 15. Hitherto we had not much interest  
in the Debussy works. They somehow did not harmonize  
with our conception of the beautiful in music. They  
seem to belong to a school that is more bizarre and  
quixotic than it is sane and expressive. But this quartet  
has many features that appeal to our sense of the  
proper musical values of a work of art, and this is es-  
pecially true of the last two movements. It is evi-  
dently one of Debussy's earlier works when his mind

had not yet been adjusted to the vagaries of the impres-  
sionistic school and the aerial navigations of the "six  
whole tone scale," as well as the lunatic possibilities of  
the chord of the ninth. It appeared from our first hear-  
ing of the work as if the Russian influence was appar-  
ent. This is especially noticeable in the latter part  
of the composition. But, as we said before, the work  
has many qualities that appeal to lovers of the old school  
as well as to those of the new, and it is a chamber  
music composition that will remain in the repertoire of  
the quartets. The Beel Quartet gave a most convinc-  
ing and even impressive reading. Every one of the  
players, namely, Sigmund Beel, Emilio Meriz, Nathan  
Firestone and Wencoslaw Villahendo, acquitted them-  
selves nobly in the solo passages of the various compositions,  
reading the phrases with the necessary adherence to  
musically coloring and emotional phrasing. These  
concerts are worthy of the combined support of profes-  
sional musicians as well as music students.

## PECULIAR ART OF MADAME GERVILLE REACHE.

The French Contralto Exhibits Certain Phases of  
Vocalism That Do Not Conform to the  
Demands of Conservatism.

By ALFRED METZGER.

When Madame Gerville Reache appeared in this city  
for the first time in January 1911 we took occasion to  
refer to the invasion of the concert field by strictly  
operatic singers through the offices of the Metropolitan  
Opera House of New York. We dwell on the fact that a  
satisfactory operatic singer is not necessarily a satis-  
factory concert singer, and having heard Mme. Reache  
after a year and a half intermission we still find the  
following criticism which we published in the Musical  
Review of January 14, 1911 as being also applicable to  
the concert which took place last Sunday afternoon at  
Scottish Rite Auditorium:

"The middle and lower positions of Madame Reache's  
voice are particularly beautiful, possessing that resonance  
and vibrancy which so many admire in the genuine  
contralto voice. There is also evident a beautiful bell-  
like quality in the high register, but unfortunately this  
bell-like quality is quite frequently strained to a point  
of readiness when the singer is carried away with the  
dramatic spirit of a modern song and, by means of inten-  
sity of declamation, forgets to pay attention to beauty of  
tone quality. This same strain to secure a dramatic  
effect quite often influences the singer to force her  
lower notes and obtain from an otherwise remarkably  
beautiful vocal organ an unnecessarily pinched timbre."

That Madame Reache is swayed by reason of her  
operatic experiences to secure dramatic effects foreign  
to the concert stage may be cited by the fact that she  
can sing beautifully on occasion. The use of the mezza  
voce is especially introduced occasionally with fine ef-  
fect. The aria from La Gioconda was exceptionally sat-  
isfactory. Many impurities in voice production such  
as unnecessarily harsh enunciation of consonants, ex-  
cessive shutting off of the breath and shrill tones in the  
high register are mellowed in grand operatic perfor-  
mances when a big orchestra endeavors to drown the  
singer and when the acoustics round out the sound.  
But in the concert room where every deficiency must  
be noted Madame Reache will never make a really favor-  
able impression until she understands how to subdue  
the liberties allowed on the grand operatic stage and re-  
place them with the dainty artistry of the concert plat-  
form.

The accompanist was Gula Ormay, the well known  
pianist and he acquitted himself with his accustomed  
artistry. Mr. Ormay is a musician of the highest rank,  
and his pianistic work may well be regarded as among  
the very best musical achievements of anyone on the  
Pacific Coast. It was a delight to listen to him.

## GERVILLE-REACHE FAREWELL.

Mme. Gerville-Reache, the glorious French contralto  
will raise her farewell concert this Sunday afternoon at  
Scottish Rite Auditorium offering a program of unusual  
interest, beauty and novelty. The arias from operatic  
works will include one from the old classic work  
"Jeannot et Colin" by Nicolo, one from the dramatic  
masterpiece "Les Troyens" (The Trojans) by Hector  
Berlioz and one from Tschaiowsky's "La Pique Dame."  
For lovers of German "lieder" there will be "Ich Grolle  
Nicht" by Schumann, "Saphische Ode" Brahms and  
"Der Tod und das Mädchen" (Der Death and the Maiden)  
by Schubert. In the way of French song we are promised  
"Aveux De" Bizet, "Le Secret" Faure, "Fedia" by Er-  
langer and there will be an old Italian folk song edited  
by Scabati. The English works will include "Nightin-  
gale Lane," "Wachmeister," "Lullaby," Gertrude Ross  
of Los Angeles and "Aye, Pluck a Jonquil" by Harvey  
Wickham. Seats are on sale at the regular Greenbaum  
box offices and on Sunday at the Hall.

## GODOWSKY.

For many years the Vienna Conservatory of Music  
was recognized as one of the world's great music  
schools. Until three years ago it was owned by private  
interests, but the Austrian government, realizing its  
importance, decided to annex it to the educational sys-  
tem of the Empire, so that now it is a portion of the  
University system of Austria. One of the innovations  
decided on at the time of its annexation was the estab-  
lishment of a special department for artist pianists.  
The greatest difficulty encountered was the securing of  
a man to assume the direction of such a class for it  
would have to be one who was universally conceded to be  
truly a master-pianist, for no other could attract vir-  
tuos from all parts of the world to study under him.  
After many months of thought and consideration Leo-  
pold Godowsky was the man to whom the position was  
offered. Of all the pianists now before the public,  
Godowsky is the most marvelous in his performance and  
interpreter and as a composer in the strictly pianis-  
tic sense he is indeed the successor to Liszt.

## TINA LERNER CREATES SENSATION.

(Continued from Page 1.)

not require anything but practical application and experience under adequate supervision to blossom out and fructify.

Those characteristics which need improvement and which no doubt will easily be eliminated consist in too frequent exhibitions of portamento, meaning gliding from one note to another without taking the finger off the string of the violin, and an occasional exuberance of spirit that is always noticeable in youth. Lajos Fenster created a storm of enthusiasm among his large audience, and even the blasé and staid musicians who were present could not help showing their delight. This paper ventures to predict that this young violinist will be one of the future artists of the world, unless something unforeseen happens to cut off his career. Lajos Fenster has been taught by his father, and the latter showed his good sense as a teacher to permit his son's genius to develop from its own accord without interfering with its individualism.

Violet Fenster, is also a very gifted young artist. In her case it is, however, more talent than genius, for the intensity of temperament is not quite so apparent in her. Yet she no doubt will develop into a most promising pianist. Georg Krüger, her teacher, has done well with her, and her interpretation of the Beethoven Concerto, the piano part of the Mendelssohn and the accompaniments to the violin numbers as well as her own piano numbers was indeed worthy of hearty approval. Technically she played clean and even, while musically she revealed several most gratifying advantages. Altogether it was a remarkable concert, and one that is not often witnessed anywhere.

ALFRED METZGER.

## MR. PERSONNE'S PUPIL RECITAL.

The pupils of M. Personne will give a recital at Scottish Rite Auditorium on Wednesday evening, December 11. No admission will be charged for this event, but complimentary tickets will be sent to friends of the pupils and Mr. Personne. All seats left after such distribution can be had at Sherman, Clay & Co's, Kohler & Chase's and at Robertson's book store at Union Square. Tickets may also be had at the ticket office of the Scottish Rite Auditorium on the evening of the concert. The program will be as follows:

Aria from *Travatore* (Verdi), Miss Jeanne Mai Peters; *Aria* from *Travatore* (Verdi) August Johnson; *Aria* from *Magic Flute* (Mozart), Viola Lawson Farrell; (a) *Di quella pira* from *Il Trovatore*, (b) *La Donna e mobile* from *Rigoletto* (Verdi), Harry Robertson; *Una voce poco fa* from *Barber of Seville* (Rossini), Miss Jeanne Mai Peters; Concerto in G major (Viotti), Edward Harkness; Concerto in G major (Viotti), Miss Jeanne Mai Peters; Concerto in G major (Viotti), Edward Harkness; *Recitative* and *aria* from *La Traviata* (Verdi), Viola Lawson Farrell; (a) O, Isis and Osiris, (b) In diesen hell'gen Hallen

from *Magic Flute* (Mozart), August Johnson; Group of Songs, Miss Jeanne Mai Peters; Duo from *La Forza del destino* (Verdi), Messrs. Robertson and Johnson; Polonaise from *Mignon* (Thomae), Viola Lawson Farrell; *Ritorno Vincerò* from *Aida* (Verdi), Miss Keller; Ave Maria with violin obligato (Gounod), Viola Lawson Farrell and Edward Harkness; *The Cry of Rachel* (Salter), Miss Jeanne Mai Peters.

## SHORT ITEMS OF INTEREST.

The Witzel Trio including Mrs. J. F. Witzel, piano, Milton G. Witzel, violin, and Richard P. A. Calles, cello, will give a concert at Kohler & Chase Hall next Thursday evening.



MISS BESSIE BAKER

A Gifted Pupil of Pierre Doulillet, Who Composed Music to the Play "Charge It To Father" Successfully Performed at the College of the Pacific.

day evening, December 12. The program will include the Schubert Quartet in E flat major, the d'Albert cello concerto in C major, and the Scharwenka Trio in C sharp minor. Much interest is being manifested in this event as the Witzel Trio will make its debut on this occasion.

In a letter to M. H. Hanson, the well known New York Impresario, George Henschel says that it will be impossible for him to come to America this season as he had accepted the conductorship of the old Handel Society of London as successor to the late Coleridge-Taylor.

Prof. Joseph Beringer, pianist and director of the well known Beringer Conservatory of Music in this City, was in Santa Rosa during this week conducting the semi-

annual examinations of the music students at the Ursuline college. Prof. Beringer preceded the examination with a lecture on Piano Composition for four hands, an interesting essay which was written for him for *The Musician* and which appeared in the October issue of that paper.

Lajos and Violet Fenster in company with Theodor Fenster left for Europe last Saturday, November 30. They have letters of introduction to Kreisler, Dohnanyi, Carreno and Gabrieli. They will remain in Europe for two years during which time Lajos will study with Henri Marteau and Violet with Carreno. They will reside in Berlin.

At the regular monthly meeting of the San Francisco Music Teachers Association on Thursday, December 5 in Kohler & Chase Hall the following soloists appeared: Karl Griener, cellist, with Mrs. Karl Griener, pianist; Mrs. Cecil Mark, vocalist and Miss Beatrice Clifford, pianist. John C. Manning, the President of the San Francisco Music Teachers Association, has been doing some energetic work and is gradually bringing the association back to its former strength. Owing to the fact that not less than four concerts took place on that evening it was impossible to have the Musical Review represented. However, we shall be glad to assist Mr. Manning in his good work whenever we are able to do so.

The following faculty concert was given under the auspices of the Von Stein Academy of Music in Los Angeles, at Ganuit Club Auditorium, on Tuesday evening, October 29th, with brilliant success: Elude C major (A. Rubinstein), Miss Lillian Adams, pianist; (a) Scherzo (Mendelssohn), (b) Gnomes (F. Liszt), Miss Suzette Spangler, pianist; Violin Solo—(a) Adagio Pathétique (Godard), (b) Perpetuum mobile (Ries), Mr. Harold Webster, Violinist, Mr. Thomas F. Freeman at the piano; (a) Minuetto (Schubert), (b) Polonaise, A flat major (Chopin), Mr. William T. Spangler, pianist; (a) Nocturne, D flat major (Chopin), (b) Rigolette Fantasia (Liszt), Mr. Thomas Frederick Freeman, pianist; Symphony C major (R. Schumann), Arranged for 8 hands—2 pianos, Piano I.—Mr. Thomas F. Freeman, Miss Lillian Adams, Piano II.—Mr. Wm. T. Spangler, Miss Suzette Spangler, Heinrich von Stein, conductor.

The Pacific Musical Society gave its regular program at Golden Gate Commandery Hall on Wednesday morning, November 27th. The program was presented by Ashley Pettis, pianist, Miss Aldanita Wolfskill, contralto, Mrs. Wm. Ritter, piano and Nicola Zannini, clarinet.

Achille Artigues, who was in Paris during the last few years, and who wrote a series of interesting letters to the Pacific Coast Musical Review during his absence has returned and opened a studio. He will announce his further plans later.

## GOTTFRIED GALSTON

Made His First Appearance in America With an Orchestra in Chicago on November 15th With the Thomas Orchestra

The Following Excerpts From Some of the Chicago Daily Papers Tell of His Success

For once let us break away from custom and consider, first, how the Galston talents smote one listener's ear. This young man has come here heralded as another virtuoso of Lisztian caliber. This is an unfortunate beginning, as an audience is the keener of criticism on that account. His interpretation of the Beethoven classic was a scholarly study. To its service he brought a technic skilled to expertness, a style immaculate and authoritative, a tone rarely less than lovely and an ensemble sense that might be envied by far older and more experienced players. What he did not hint was any sort of fervor, any enthusiasm, any poetic abandon. His reading was objective; never did Galston the scholar make place for Galston the rhapsodist. And there are a few of us left who believe that Beethoven did not write for the pianola library alone.

In so far as one hearing is just to a pianist of Mr. Galston's standing, it is patent that the newcomer is a virtuoso of high order. For finished turn of the phrase, for subtlety of dynamics in pianissimo passages and melody playing, for absolute poise and discrimination in effects, his work was admirable.—Chicago Record-Herald, November 16, 1912.

The soloist of the occasion was Gottfried Galston, who performed Beethoven's fifth concerto for the piano. Those people who moved among the larger and more serious things of art must have hearkened to this new pianist with emotions of great joy. For Mr. Galston showed in his playing of Beethoven's concerto that he is an artist whose ideals are high and whose ability to carry them into realization is great. It is certain that the tawdry glitter of virtuosity finds little sympathy from a performer who was able to give so reverential and so convincing a reading of a masterpiece as that which Mr. Galston gave. It is equally certain that the saccharine sentimentality of the "souful" artist is absent from his style.

Yet because the performer of Beethoven's work did not roll his eyes in the expressive passages, nor thunder vociferously in the sonorous portions of the score, it must not be inferred that his interpretation was cold. On the contrary, it was often fervid, but it was sane. So

admirable a pianist is not to be met with every day. We hope to hear Mr. Galston's art again.—Eric Delamarter, in Chicago Inter Ocean, November 16, 1912.

## THOMAS ORCHESTRA SOLOIST IN DEBUT.

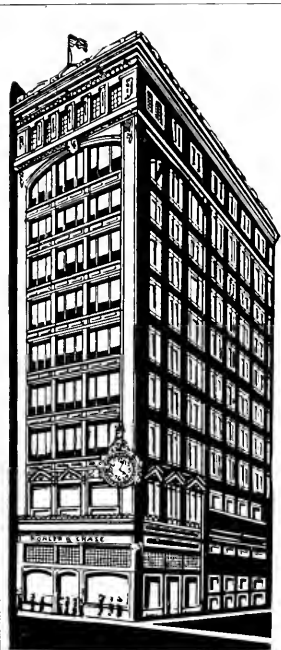
Galston Wins Applause by Virility and Power of Piano Renditions. Galston, a young pianist who made his debut here yesterday, chose the E flat major concerto for pianoforte by Beethoven for his artistic introduction to our musical public, and in the interpretation, raised himself as a virtuoso of high order. He produces a very beautiful tone which has singing qualities; he is equipped with the sort of technique which nowadays is a sine qua non of the touring artist, and that it embraces all the possible feats of manual dexterity that can be accomplished on the instrument, and he combines a serious musical and highly intellectual reading of the classic style as expounded in Beethoven's "Emperor" concerto.

## VIRILITY IN RENDITION.

Not a giant physically, he still brings virility and power to his rendition, his scale passages, while played with astonishing rapidity, range through all shades of tone, and he is sure of his rhythms. Devoid of all outward show and ostentation, he attacks his work with certainty of purpose, and reproduces the intentions of the German master in the manner of the artist. His playing was received with many expressions of approval, and he responded to several recalls with the customary encore.

There were one or two anxious moments in the first movement of the concerto in regard to the perfect ensemble between the soloist and the orchestra. Mr. Galston said earlier in the day that he could scarcely hear any of the other players except the violins, and this militated against the perfect accord usually found between the performer and accompaniment. Perhaps, too, the fact that Mr. Stock conducted the concerto without a score might have made the pianist somewhat nervous.

These facts, of course, had no apparent effect on the performance as a whole.—Maurice Rosenfeld, in Chicago Examiner, November 16, 1912.



The 10 story Kohler & Chase Building, 26 O'Farrell St., San Francisco, the musical center of California. The home of the Pianola Piano, Weber, Knabe, Kohler & Chase, Fischer, Vose pianos, band and orchestra instruments and everything in music.

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Pianist

### Scottish Rite Hall

Next Thurs., Night, Dec. 12, at 8:15

Sat. Aft., December 14, at 2:30

Sun. Aft., December 15, at 2:30

Seats \$1.00, \$1.50 and \$2.00. Box Offices Open  
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THE STEINWAY PIANO

## Beel Quartet

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Next Tuesday Night, December 10

St. Francis Ballroom

Mrs. Oscar Mansfeldt, Pianiste

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**GODOWSKY**

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January 5th and 12th

IN OAKLAND Tuesday, January 14

"The Last Word in Piano Playing"

The Saturday Club of Sacramento gave the 355th recital in its 20th season, on November 9th. The program presented on this occasion was as follows: Bartlett (1845)—Autumn Violets, Mrs. John Madden, Miss Florine Wenzel, Miss Alda McBride, Miss Lillian Nelson, Mrs. R. H. Hawley, Miss Mizpah Jackson, Mrs. Robert Lloyd, Miss Jessie Johnson; Handel (1683-1759)—Harmonious Blacksmith, Miss Imogen Peay; Goring Thomas (1851-1892)—Winds in the Trees, Massenet (1842-1912)—The Elegie, Hahn (1874)—Si mes vers avaient des ailes (Were My Songs With Wings Provided), Mrs. John Madden; Sarasate (1844-1908)—Zigeunerweisen (In Gypsy Style), Bach (1685-1750)—Aria, G String, Wienlawski (1835-1880)—Kuyawak (Polish National Dance), Mr. Maurice Lepiat; Moszkowski (1854)—Waltz, op. 34, No. 1, Miss Florence Linthicum; von Fieltz (1860)—Elland, op. 9, Mr. Edward Pease.

## L. E. BEHYMER

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Riccardo Martin, Tenor, Rudolf Ganz,  
Pianist in recital  
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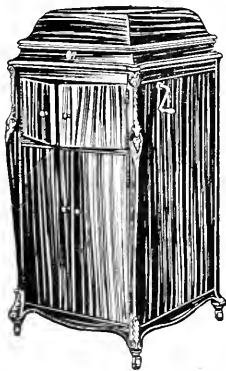
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VOL. XXIII. No. 11.

SAN FRANCISCO, SATURDAY, DECEMBER 14, 1912.

Price 10 Cents

## OSCAR HAMMERSTEIN REPLIES TO MUSICAL REVIEW EDITORIAL

The Pacific Coast Musical Review takes pleasure in publishing the following letter received from Oscar Hammerstein in reply to an editorial published in a recent issue of this paper. Inasmuch as the letter speaks for itself no comment is necessary:

New York, September 20, 1912.

Alfred Metzger, Esq.,  
Editor, Musical Review,  
San Francisco, Cal.

Dear Sir:

I have read your editorial, "The Generosity of Oscar Hammerstein." I have not the pleasure of your acquaintance; evidently the same may be said of you. You are assailing me brutally. I evolve a project which to me seems reasonable. Is there anything in this proposition that permits a shadow of an assumption that I am trying to enrich myself at the expense or loss of others? I am sixty years of age, with a business career of forty. Come investigate my past; it is as white as the paper I am writing on. I always paid 100 cents on the dollar; I never wronged a human being; I never had a partner; I never formed a company for any of my undertakings; I never had a backer; I do not know of a human being who has ever helped me to make money, or, for that matter, lose any. I am independent

You say, "Modesty is certainly not one of his weak points." Modesty is one of my weak points; modesty in bearing, modesty in my demeanor towards my fellow-men; modesty in the consciousness that there are others as good mentally and morally as I am and that God Almighty has given me a few attainments that lift me out of the ranks of the "everyday."

In what way am I immodest in the publicity of my new project to build an opera house and give Grand Opera in all cities in this country, in which facilities are taken to attain?

You say I am asking land free and a mortgage of \$700,000. You have read wrongly. I am asking for the land; if that is immodest, I don't do it. I am asking for barely one-half the cost of the erection of the Opera House. I will furnish the construction plans. If experts don't agree, decline. If they agree that it costs \$700,000, let me have on Bond and Mortgage, ironclad security, \$350,000. Is this immodest?

Am I asking for any guarantee as to the success of the institution? Am I asking for any guarantees against my necessary consumption of contracts with artists and others to the extent of millions? Is this immodest? If it is not, you might call it "insane," and insane it would be for any "everyday" man to undertake such a Herculean task.

That the publication of my project reached San Francisco is but natural; but if the information that has reached me is correct, my bidding for San Francisco would be out of place. I understand that one of my respected citizens is building or intends to build an Opera House to give Grand Opera. I also hear, with much pleasure and satisfaction, that your municipality intends to erect an Opera House devoted to the noble cause. This is what I have always advocated; this should be done in all our prominent cities.

What the municipality in San Francisco is about to do cannot be praised too highly. It will occupy a position in the Musical World no other city in the county can even attain—a glorious step towards the furtherance of Grand Opera and music in general in the United States. And now, Mr. Metzger, don't let what you call, "Oscar's pretty little scheme," give you any further uneasiness. I am not so bad as I am printed.

Good day, Mr. Metzger.

The Musical and Dramatic Committee of the University of California announces that the half-hour of Music in the Greek Theatre on next Sunday afternoon, November 24th, at three o'clock will be a song recital by the well-known San Francisco soprano, Mrs. Richard Rees, with Mr. Roscoe Warren Lucy as accompanist. The programme that will be given by Mrs. Rees, who has sung at the half hours on several occasions and proved one of the most popular vocalists that has appeared in the Greek Theatre, is as follows: a group of four songs by the Hungarian composer, Albert Lasky, sung in public for the first time in this vicinity, "So lang ich werde," "Auf der Haid," Serenade, and "Mir träumt von einem Königskind;" Ardit's waltz "Parla;" Obstinat, de Fontenailles; two 18th century barrettes, "La cœur de ma mie;" and "Jeunes Fillettes;" "Vissi d'arte, visso d'amore;" from Bizet's "La Tosca;" Jensen's Mummur-zephyrs; Lehmann's "The Cuckoo;" Absent, Metell; and Leo Stern's Printemps. It will be noticed that Mrs. Rees, who is no less accomplished as linguist than as a vocalist, will sing in four different languages.

### THE TRIUMPHS OF GOTTFRIED GALSTON.

Gottfried Galston, the famous Munich piano virtuoso made an unusually strong impression upon the critics and the public of the Eastern musical centers wherein he has appeared. Inasmuch as Mr. Galston will appear with the San Francisco Orchestra on Friday afternoon, December 20th it will be interesting to our readers to peruse two of the more important criticisms published about him recently. While Mr. Galston is on the Coast it is to be hoped that he will be given an opportunity to be heard in concert, as his successes justify recognition of his genius by the Pacific Coast concert audiences. Here are several of the New York criticisms:

N. Y. Evening Post, Nov. 4, 1912.—Fortunately, this imported pianist proved to be worthy of the important occasion of inaugurating a new concert hall in the American metropolis. Probably, of the custom-house officials had known what a valuable artist he is, they might have put a prohibitive duty on him, which, however, our next President would have removed as unfair to the public. Gottfried Galston hails from the "festival town of Munich," which is his present home; but by descent he is a mixture of Magyar and Slavic, Hungarian and Bohemian—an excellent blend for pianistic purposes. He is the author of a valuable treatise, a "Studienbuch," from which most pianists of the day can learn a good deal (it will be reviewed in our literary columns); and he has made a name for himself abroad. After hearing his playing yesterday, and noting its effect in arousing the

enthusiasm of the audience which filled the hall, it is safe to predict that he will be one of the concert stars of the season throughout the country.

St. Paul Daily News.—Nov. 19, 1912.—Last evening Gottfried Galston, pianist, played a strong and satisfactory program at the People's church. He presented a powerful opening of rigid technical content, a newer theme of the greatest musical progressive of his day, a flashing series of poetic fancies, and at last an old "war horse" but that master who himself inspired the elocutionary classic "when Ruby played." A piano recital of such length and strength demands two things. A vast amount of manual labor—a great range of mental grasp. Only the technically skilled in the audience could fully appreciate the years of self-discipline—the incessant mental struggle—the constant outreaching of the soul of a man who can command a hearing for an entire evening by manipulating a single instrument of limited possibilities. Let it be granted at once that Gal-



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Theodor Salmon and W. P. Watters, pianist and tenor respectively, began weekly studio recitals at their studio in the Kohler & Chase Building on Thursday of last week. These events take place every Thursday and the programs given by Messrs. Salmon and Watters are delighting many friends and students. These studio recitals began on December 5th and later some of the more advanced students will participate.

of this; I have enough to live comfortably for the rest of the comparatively few years left to me. My gigantic undertakings of the past in the field of commerce and art and music, and many of my 107 inventions (some of which have revolutionized industries) should have yielded me millions upon millions. They did not because in my whole make-up there exists an undercurrent deterring from great financial success. I have paid too much attention to musical affairs; my love for it has often drawn energies necessary for successful commercial operations away from them, leaving indifferent results from the main object. You say at the beginning of your editorial: "Hammerstein's ideas were always most ingenious, but somehow we have not discovered one yet that proved financially successful."

Well, I came to America a boy of 17; I came in a sailing vessel, alone and penniless. I learned making cigars; I married poor; I never inherited a dollar. I own the Manhattan Opera House, the Republic (Belasco Theatre), the Victoria Theatre, in New York City, and I own the London Opera House, in London. I own them now. Examine the Real Estate Records of these cities—but you have not discovered yet that any of my ideas proved financially successful.

And as to the results of my "unsuccessful" ideas for Grand Opera, I expect an immediate improvement in your estimation of myself, when I casually mention that the Metropolitan Opera Company, of this city paid me \$1,250,000 (One million, two hundred and fifty thousand dollars) for ceasing to be a competitor in the field of Grand Opera in New York, Boston, Philadelphia and Chicago.

A few moments more of your valuable time, Mr. Metzger.



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# PACIFIC COAST Musical Review

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## EXPOSITION NUMBER OUT DECEMBER 21.

Owing to special requests on the part of several large advertisers we agreed to publish the Exposition Number on December 21st, instead of 14th as originally announced. The price per copy will be 15 cents, and the paper will be for sale at all leading music houses.

PUBLISHER MUSICAL REVIEW.

## THE FIFTH SYMPHONY CONCERT.

The fifth symphony concert took place at the Cort Theatre on Friday afternoon, December 6th. The program included the Overture "Carnaval Romaine" by Berlioz, Haydn's Symphony in D and Liszt's Symphonic Poem "Tasso". The opening and closing numbers do not require a great leader to interpret and they were sufficiently well played by the orchestra not to justify especially an adverse criticism. The Haydn Symphony revealed Hadley at his very worst. He simply has no affection for the old classics. In a recent article from the pen of Harvey Wickham of the Chronicle he was quoted as saying that he believed Strauss in some respects to be superior to Beethoven. In this he showed the trend of his thoughts. He is a faddist—a fanatic of the ultra modern school, and for this reason he is not in sympathy with the traditional reading of the old school, and actually believes that the works of the old masters ought to be interpreted according to the lax methods of the modern school of composition, or decomposition, whatever you might call it.

Those people who admire the piquancy of a Haydn are unfortunately in the minority, so that it would be difficult for us, even in a musical journal, to quote all those periods wherein Mr. Hadley offended the cultured taste of serious musicians. Piquancy of interpretation reveals itself in a sane, deliberate and graceful reading of the lines. It requires an accent here and an accent there. It necessitates little *ritardandos* and *crescendos* and *diminuendos*. It becomes effective in occasional pauses pregnant with meaning "silences." And in fact we could go along in this way for a column or two and still not have exhausted to enumerate the omissions of Mr. Hadley in the interpretation of this technically apparently simple work but musically excessively difficult composition. It is far easier to conduct an elaborate modern technical work than to supervise an old classic of the most simple appearance. It is perhaps because of Mr. Hadley's lack of understanding of the old masters that he does not possess the necessary qualifications to conduct them. The orchestra was in excellent condition, and had it had a more competent leader, last week's concert would have been one of the most delightful of the season.

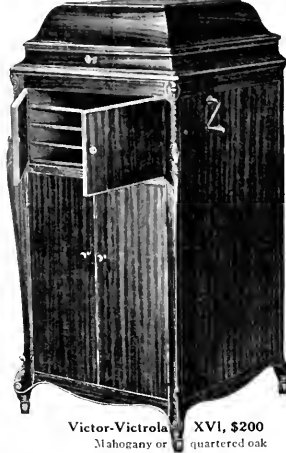
ALFRED METZGER.

## MISS MUNDELL'S SONG RECITAL.

Miss Esther Mundell, lyric soprano, gave a song recital at the St. Francis Hotel Colonial Ballroom on Wednesday evening December 4th. A large audience was in attendance who was no doubt much interested in the debut of this serious musician. Previous to her departure to study singing in Europe under de Reszke Miss Mundell was well and favorably known here as a pianist and instructor on the piano. We understand from people, whose authority in such matters can not be questioned, that Miss Mundell is not only exceedingly musical, but also exceedingly intelligent in more ways than her artistic endeavors. It was but natural that, with such a reputation to aid her, we expected Miss Mundell to give us one of the finest song recitals of the season. While it is our purpose to encourage everyone who makes an initial appearance in this city, and help them along the thorny path of musical recognition, we also believe it to be our duty to point out little discrepancies in order to give the performer an opportunity to improve, and we trust that our efforts in this direction will not be misjudged by Miss Mundell and her friends, for what we are going to say is done with every intention to assist the young artist, and not to injure her in any way.

The little vocal discrepancies we noted are not so much Miss Mundell's fault as those of the teacher who instructed him in Paris. If this teacher was Mr. De Reszke, our opinion of this great artist has received a severe shock. Miss Mundell possesses a clear, flexible and quite pleasing lyric soprano of the purest character. The reason this voice does not show to better advantage is due to the fact that the young singer has not been taught breath control or breath support by her European teacher. We understand that prior to her trip abroad Miss Mundell studied with Miss Marie Withrow. It is our opinion that she would have done better to remain with Miss Withrow, until her vocal education had been completed. This shortness of breath makes itself heard in the sustained notes where Miss Mundell's tones

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fade away before the expiration of the proper time in which to hold the note. It is still more noticeable in her coloratura work where runs are blurred, trills appear guttural and scales do not receive that careful execution they should. In the classic songs Miss Mundell revealed excellent taste and musicianship, and for this reason we believe we are doing her a good turn to advise her to improve those little faults, instead of joining her friends in their adulations, leaving them to spoil an otherwise useful artistic career.

It is, of course, natural that Miss Mundell was exceedingly nervous on this occasion. We take all this into account, and still we believe that Miss Mundell could have made a better showing had she been able to control the various organs that create tones in a manner to respond more readily to her natural artistic intelligence. Uda Waldrop was the accompanist, and he acquitted himself with that artistic finesse which we have learned so much to admire in him. In his solo he manifested sound musicianship showing both in his tone, in his touch and his reading that he is a born musician who has chosen that profession which his natural instinct has told him was within the confines of his capabilities. The complete program presented on this occasion was as follows:

Part I—*Sa Main depuis Hier, "Hamlet"* (Ambroise Thomas), *Traum durch die Dämmerung* (Richard Strauss), *Serenade* (Richard Strauss), *Aria, "La Tosca"* (Giacomo Puccini), *Mandoline* (Claude Debussy), *Impromptu, Op. 90, No. 4* (Schubert), *Uda Waldrop*; Part 2—*L'air de "Louise"* (Gustave Charpentier), *Arlettes Ombliées au Levant dans la plaine, Suspend son haleine* (Ed. Green) (*Ande Debussy*), *Si Tu Le Veux* (Charles Koechlin), *Aria, "Lakmé"* (Leo Delibes), *Coolin Dhu* (Franco Leoniti), *I'm Wearing Awa* (Arthur Footle), *Down in the Forest* (Landon Ronald), *Stay Home My Heart* (Uda Waldrop).

A. M.

Miss Lucille Parr, a young pianist pupil of Miss Margaret Kemble, gave a delightful program before the Berkeley High School recently and won much applause and much encouraging praise. There were many musicians in the audience who complimented her teacher, Miss Kemble, on the good taste displayed by the pupil in coloring and phrasing as well as in the fluent technical execution. The program presented by Miss Parr was as follows: *Preludes* op. 28, Nos. 2 and 7 (*Chopin*), *Petit Rhapsodie* (Pierri), *A Day in Venice* (Nevin), *To The Spring* (Grieg).

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Beginning last Wednesday morning, December 11th the programs of the Pacific Musical Society are being given at the St. Francis Hotel Colonial Ballroom. The last program was presented by Mrs. William Henry Hanks, piano, Miss Carrie Goebel Weston, violin, Mrs. Zylpha Ruggles Jenkins, soprano, and Carl Edwin Anderson, tenor. It was a delightful program exceedingly well presented. The next program to be presented by the Pacific Musical Society will be of more than ordinary importance. It will be given on Wednesday evening, December 18th, and will include a Sextet by Ludwig Thuille, one of the most successful modern composers. His opera *Lobetanz* was presented at the Metropolitan Opera House last season with much success. The title of the composition is Sextet op. 6 and it is written in four movements. It is arranged for flute, oboe, clarinet, horn, bassoon and piano. Thuille is one of those modern composers who combine rich harmonic arrangement with melodic coloring and the work is expected to make an excellent impression. The elite of our professional musicians will be present to hear it. The members of the sextet which will interpret the work are: Mrs. M. Liebmann, piano, Elias Hoelt, flute, A. Bertram, oboe, C. H. Ramsdell, clarinet, F. E. Husko, horn, and S. Meierlon, bassoon. It would be difficult to select six better musicians than these named to give such a work an adequate interpretation. In addition to this sextet the following artists will appear: Mrs. B. M. Stich, soprano, H. Martonne, of New York, violin, Miss Fernanda Pratt, contralto, and Mrs. E. S. El, soprano.

## SEMBRICH STILL SUPREME ARTIST.

Splendid Welcome for Singer After Her Year's Absence from New York.

From Musical America, New York, Nov. 2, 1912.  
At few of her New York recitals of the last five years has a larger, more brilliant or more enthusiastic audience gathered to welcome Marcella Sembrich than greeted her when she reappeared at Carnegie Hall after a year's absence from America last Tuesday afternoon. Not a vacant seat was anywhere visible and when she appeared on the platform there was a burst of spontaneous applause which lasted fully three minutes. Time and again throughout the program the demonstration was renewed with increasing vehemence, while the flowers she received after the second intermission littered the piano and strewn the floor. Mme. Sembrich's program, most of it of exceptional musical merit, was as follows:

Robert Franz—"Nachtlied," "Wonne der Wehmuth," "Es hat die Rose sich beklagt," "Aus meinen grossen Schmerzen," "This and That" and "Liebesfeier," Peter Cornelius—"Komm wir wandeln" and "In Lust und Schmerzen," Robert Schumann—"Mignon," "Brandtlieder," 1-11; "Waldeggespräch," Intermezzo, "Rosenlein," "Der Sandmann" and "Frühlingssnacht," "Johannes Brahms—"Nachtlied," "An ein Veilchen," "Lerchengesang" and "Zigeunerlied."

The upper range of her voice is still of amazing beauty and most of the upper tones seemed many a time last Tuesday to have lost little of their pristine limpidity and diamond-like purity. Her facility for subtle shadings is, as it has ever been, dictated by an impeccable musical taste. So, too, is her phrasing. Mme. Sembrich warmed up considerably after the opening group of Franz and Cornelius songs and did some of her most exquisite work in Schumann's "Mignon"—sung with emotional understanding—the lovely "Bridal Songs" done with such warmth of feeling and lovely quality of mezza voce and Grieg's wonderful "Im Kahne" given as an encore. Both the winsome "Sandmann" and "Röschen" were enlivened. On the Brahms group "Nachtlied" and "An ein Veilchen" were sung with much of the oldtime Sembrich taste and style. The diva is perhaps more at home in Brahms than in anything else she does. Mme. Sembrich's encores included "Hark, Hark, the Lark," Dr. Arne's "The Lass with the Delicate Air," Grieg's "Im Kahne," Massenet's "Ouvre tes Yeux Bleus" and, to her own accompaniment, Chopin's "Maiden's Wish." To qualify Frank La Forge's handling of the accompaniments into one adjective is suitable—perfect.

## Other critical comments:

Surely there were few in that audience as it filed out into the street who did not only admire but love the little woman, the great artist, who had provided an afternoon of such delights—Max Smith in The Press. Nothing could have been more beautiful than the singer's interpretation of Cornelius' "Komm wir wandeln," except of course her delivery of two of Schumann's "Brandtlieder," which she knocked at the gate of tears.—W. J. Henderson in The Sun.

The beauty, fine quality and varied resources in power and expressiveness of Mme. Sembrich's voice was again a delight to all her listeners.—Richard Aldrich in The Times.

## GODOWSKY.

When Leopold Godowsky played in Baltimore last week under the auspices of the Peabody Institute, Harold Randolph the director of the music department, and himself a splendid artist, wired Godowsky's New York Manager as follows: "Godowsky concert a stupendous success. The man seems to have a hundred fingers. I only wish I could come to New York to hear him do it all over again." Godowsky is unquestionably the most important pianist touring America this season and by many of the foremost authorities he is considered the greatest living pianist. When he appears in Berlin, Vienna or London, one cannot secure a seat unless it is applied for a month in advance. Greenbaum says he has already a number of orders for seats at the Columbia Theatre where Godowsky plays on Sunday afternoons, January 5 and 12. On Tuesday afternoon, January 14 a special concert will be given in Oakland at Ye Liberty Playhouse.

## A VIOLONCELLO VIRTUOSO COMING.

It has been a long time since we have been visited by a violoncello virtuoso so the news that Mme Sembrich will introduce to us a seventeen year old virtuoso on this beloved instrument is welcome. It was while on a concert tour of Russia that the singer discovered in Gluta Casini a genuine genius and she immediately arranged to have him accompany her on her American tour. With that able artist Frank La Forge at the piano we have every reason to expect some wonderful concerts by such a combination viz. Sembrich, Casini and La Forge.

A Students' Academia was given in the Oakland Conservatory of Music on Wednesday, November 20, when the following program was ably presented: Remarks by the Director. Piano-forte—"Rakoczy March" (Liszt), Miss Ida Hust; Vocal: (a) L'Inno alla Libertà (Mariani), (b) Ariosa from "Pacchiarotti" (Leoncavallo), Mr. John Lynch; Violin—(a) Madrigal (Smonetti), (b) Legend (Wieniawski), Mr. Ralph E. Andei; Vocal (a) Evening Song (Neidlinger), (b) Berceuse (from "Jocelyn") (Godard), Miss Belle Wright; With Violin Obligato by Mr. W. J. Kleferdoff; Trombone—Aria (G-n-wann), Mr. Franz H. Oestreich; Oboe and Organ—(a) Povero Cor (Mariani), (b) Kerry Dance (Molly), Mr. John Lind; Vocal—Quartette from "Rigoletto" (Verdi), Soprano, Miss Gina Wilkie, Alto, Mrs. Joseph Taylor, Tenor, Mr. John Lynch, Bass, Mr. Cecil Smith; Orchestral—(a) Waltz, Bohemienne (Cottini), (b) First Movement—Piano Concerto, Op. 11 (Chopin), Miss Alda Lyon and Orchestra.

## TINA LERNER IN PIANO RECITAL.

Tina Lerner, the beautiful and brilliant Russian pianist, who scored such a sensation at her two appearances with The San Francisco Orchestra, will return to San Francisco tonight and at 8:30 Tuesday night, December 17th at Scottish Rite Hall will be heard in a concert that gives every indication of being one of the most delightful affairs of its kind ever given in this city. Without any flourish of trumpets or the usual advance heralding, Miss Lerner came to San Francisco for her appearances with the San Francisco Orchestra and immediately captured the several thousand people that heard her at the Cort Theatre. Musical and social circles are evincing no lack of interest in Miss Lerner's recital, and there will not doubt result a reception worthy an artist of the young Russian's brilliancy. In every city visited this season Miss Lerner's appearances with symphony orchestras on in recital have aroused such enthusiasm that subsequent appearances have been requested.

Miss Lerner will give Tuesday night exactly the same program with which she will make her appearance in New York, January 6th, and with which she entered the music of Boston on November 14th. Philip Hale, the dean of American critics in his review said of Miss Lerner, "It is a pleasure to look at her even when she invokes a storm of bravura for she is always mistress of herself. Her repose is admirable. The grace of her behavior toward the audience enlarges the pleasure of hearing her. She knows the supreme value of exquisite tone, she plays with delightful ease and the piano is grateful and responds to her caressing." In order that none shall be denied the pleasure of hearing Miss Lerner on account of prohibitive prices, Frank W. Healy, under whose direction Miss Lerner appears locally, has arranged a schedule of prices ranging from fifty cents to two dollars. Piano students should not fail to take advantage of this opportunity. Seats are on sale at the Sutter Street box office of Sherman Clay & Company and the complete program follows:

Mozart—"Larghetto," Weber—"Rondo Brillante," Schumann—Sonate F Sharp Minor, Chopin—3 Etudes, Nocturne F Sharp Minor, Strauss-Tausig—Valse Caprice "Man lebt nur einmal," Liszt—"Sonetto 123 del Petrarca," "Liebt" "Spanish Rhapsodie."

## SINGER HEARD HERE BEFORE SHE ARRIVES.

Although Frieda Hempel, the young coloratura soprano of the Royal Opera House, Berlin, will not appear at the Metropolitan Opera, in New York, until later on, the music-loving public can hear her right now through the enterprise of the Victor Company, which introduces this artist before she ever sets foot in this country. The engagement of Mme. Hempel is one of the most important made for the Metropolitan's new opera season. She comes to us with a brilliantly successful career in Germany, and the two fine records now offered in the list of the New Victor Records, for November, display admirably the quality and flexibility of this new soprano's voice. The "Fair Land of Touraine" aria from Meyerbeer's Huguenots, in which opera Mme. Hempel has made the Queen one of her most famous impersonations, is sung in exquisite style, and a Verdi number, from his opera of Ernani, is also beautifully rendered.

Music-lovers will also welcome the first records by another Metropolitan artist, Clara Louise Whitehill, the American bass-haritone whose splendid work has called forth the highest praise from critics and public alike. The baritone chose for his first records the great scene of "Wotan's Farewell," from the last act of Die Walküre, and the favorite "Bedouin Love Song" of Pinotti's which he sings in a manner that is sure to excite the admiration of every hearer. A Parsifal number, Kundry's aria "I Saw the Child" is sung by Magarete Matzenauer with exquisite tenderness and great beauty of voice. Alma Gluck sings a delightful folk song of "Tausend Jahre," and John Macmack gives highly pleasing renditions of two Bohemian ballads—"I Know of Two Bright Eyes" and "Trotter's Ashore."

The records by Herman Jadowaker and Marcel Journet are particularly interesting because neither of these famous artists will appear in America this season. The former sings the lovely "Flower Song" from Carmen, and the great French basso contributes a noble rendition of "Charité," which is a fine example of his sacred songs. George Hamlin delivers a Hiawatha number, "Onaway Awake, Beloved," with a fire and spirit which are unique in this best, and the elaborate orchestral arrangement supports him admirably.

The pianoforte records which Vladimir de Pachman has made are universally acknowledged to be among the most faithful of pianoforte reproductions, and this month he plays his masterpiece—a masterly rendition of Chopin's wonderful "Funeral March," typifying the death of the composer's beloved Poland, whose passing as a nation he so bitterly resented. Fine instrumental renditions of two of the most famous of operatic excerpts are given by two well-known bands—the Rigoletto Quartet by Kryn's Bohemian Band and the "Home to Our Mountains" duet from "Il Trovatore" by the Italian Band—and the selections show the strength of the solo forces of these organizations. Sousa's Band plays the "Sardina March" and "Seventh Regiment (Gray Jackets) March," with some stirring drum effects.

Mr. and Mrs. L. C. Nicholson of Oakland will leave for New York presently where the expert in stay until February 1st. They will take advantage of their opportunity to hear everything worth while in a musical way in both concert and opera. Inasmuch as Mr. and Mrs. Nicholson will visit with Mr. and Mrs. Putnam Griswold, they will not have to miss anything of importance. While in New York Mrs. Nicholson will coach with one of the masters in concert repertoire. Miss Eva Groninger, one of Mrs. Nicholson's professional pupils, will substitute for her at the First Congregational Church in Oakland until her return.

## WILSON AND RUTHERFORD'S CLEVER OPERETTA.

"King Zim of Zanzibar" Cleverly Presented by Members of the Junior Branch of the Catholic Ladies Aid Society.

What the authors call a Fantastic Musical Comedy in two acts, "King Zim of Zanzibar" was presented by members of the Junior Branch of the Catholic Ladies Aid Society at Scottish Rite Auditorium on Tuesday evening, December 3. A very large audience was in attendance and applauded heartily and enthusiastically the various excellent interpretations and portrayals of the clever members of the cast. The music, ably presented under the direction of Walter B. Bartlett, proved to be very melodious and quite dashing. Mr. Wilson has caught the spirit of the times in making his songs "whistley" and Mr. Rutherford has applied lyrics that match the music as well as give the humorous situations a chance to be emphasized. Although the entire cast was selected from amateurs the efforts were decidedly praiseworthy and far above the usual character of events of this nature.

Milo F. Kent, who portrayed the King, possesses a quite sense of humor. He essayed his role with droll dignity and delivered his lines with a dryness and an ease that was as near professional as we have noticed at amateur productions. Andrew Gabarino played the role of the Count Jost with unctuous wit and had the audience repeatedly laughing over his clever sallies. George Mayerle as U. B. Hale, M.D., displayed a fine sense of Yankee humor bringing out the witty lines with undeniable success. Sara Kaunitz was the prima donna of the opera. In the impersonation of lantha, daughter of the king, she depicted herself with dignity, and the various arias she sang were delivered in excellent voice and adequate interpretation. Virginia Cleary acquitted herself splendidly as Ila, the maid of honor. Mary E. Smith sang the song "Petticoat Power" of Sally Simpson, looked very charming and exhibited a dash and spirit as well as an ease of dramatic action which is rarely witnessed at such events. She sang her entrance song quite vivaciously and received deservedly several encores.

There were a number of other skillful interpretations, but we have no space here to mention everyone at length. The other young ladies and gentlemen who covered themselves with glory were Esmont Rudolf, (Bamba, King of Congo), Will O'Dea, (John Hunter), J. Hart Duggan, (William Reade), Charles Gorman, (Malabar Warden of the Prison), Alice Cavanagh (Aunt Daphney), Charles Gallagher (Officer). The chorus also deserves special mention. The young ladies looked pretty and sang their songs and danced their dances with grace and refinement. They included the following ladies: Misses Pearl Ahearn, Blanche Le Clair, Anita Berkeley, Edith Phelan, Myrtle Mollett, Vera Howard, Lucy Lynch, Henrietta O'Neil, Thelma Fennell, Flo. Le Clair, Claire Deutsch, Loretta Hardy, Mary Sweeney, Marie, Mary E. Smith, and Misses Gorman, Smith, Frances O'Keefe, and Helen Engleman. The young men in the chorus were: Chas. Fanning, Ed. Duggan, Clement O'Dea, Geo. McVicker, P. J. Gallagher, James Sullivan, Bert Dougherty, and Al. Schwinger. The scenery was very pretty and the stage management unusually able considering the short time at command to put on the production. Not less than twenty-one musical numbers were successfully interpreted during the evening. Everyone connected with the production is entitled to much credit.

Warren D. Allen, the well known and prominent pianist and teacher, presented his pupil Marguerite Darch in a Piano Recital at Unity Hall, Berkeley, on Thursday evening, December 5th. Inasmuch as not less than five concerts took place on that evening it was impossible for us to attend. However, we have the report of one of those who were present and we are informed that Miss Darch acquitted herself splendidly of her task. She proved to possess fluent and even brilliant technique and her ideas regarding adequate reading were intelligent and well worth listening to. She has been called "Baby" and "Baby Face" by her friends. Miss Darch recently for Rudolph Ganz and that artist spoke very encouragingly of the young pianist's work. Miss Darch was assisted by Franklin Carter who recently returned from Europe and who has gained much in assurance and expression. His solos were heartily and justly applauded. The complete program was as follows: Sonata in E minor (Grieg); Rondeau (Astor-gar); Tamborine (Gossec); Allegro Rondo (Chabran); Fantasia in C minor (Bach), Sonata in A major (Scarlati); Etude in D flat (Liszt), Concerto in A major (Schubert) (MacDowell); Scherzo (Mendelssohn); Melodie (Tschakowsky); Berceuse (Petrushnikoff); Andante from Violin Concerto, Op. 18 (Herman Perlet), (First Performance in Public); Concerto in C minor (First Movement) (Saint-Saens).

The University of California Orchestra Society gave its fifth concert under the direction of Paul Steindorff at Hearst Hall on Wednesday evening, November 20th. The society was assisted on this occasion by Miss Fannie M. Bailey, soprano, and Herbert Riley, cello. The program was excellently presented and created much enthusiasm. The soloists acquitted themselves honorably and the event was pronounced one of those unquestionable artistic successes to which we are used under Mr. Steindorff's supervision. The program was as follows: Overture Mirella (Gonnod), University Orchestra; Recitative and Aria from "Xerxes" (Handel), Miss Fannie M. Bailey, Cello Obligato; Mr. Herbert Riley, Cello; Movement of Symphony in E-flat (Unfinished) Schubert; University Orchestra; (a) Andante from Concerto (Haydn), (b) Gavotte (Schlemmuller), (c) Spanish Dance (Popper), Mr. Herbert Riley; Le dernier Sommeil de la Vierge (for String Orchestra) (In Memoriam) (Massenet), University Orchestra; (a) The Robin Sings in the Apple Tree (MacDowell), (b) Winds in the Trees (A Goring Thomas), (c) Sweet Wind That Blows (Chadwick), Miss Fannie M. Bailey; Valde: Tales from Vienna Woods (Strauss), University Orchestra.

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A Half-Hour of Music was held in the Greek Theatre on Sunday afternoon, November 24, when Mrs. Richard Rees, soprano, and Roscoe Warren Lucy, accompanist, presented the programme that they prepared for November 3 but were prevented by inclement weather from giving. It was as follows: "So lang ich werde," Anf der Haid," Serenade, "Mir träumte von einem Königskind," Albert Lasky; Valse: Parla, Arditi; Obstinatien, de Fontenailles; "Le coeur de ma mie" and Jeunes Fillettes, 18th century Bergettes; "Vissi d'arte, vissi d'amore" ("La Tosca"); Fuccini; Murmuring Zephyrs, Jensen; The Cuckoo, Lebnann; Dawn on the Desert (Words by Mrs. Paul Boehncke), Gertrude Russell; Printemps, Leo Stern.

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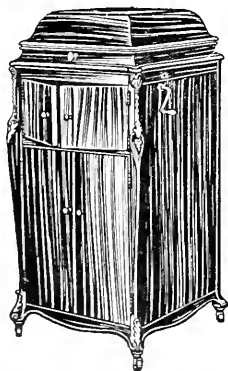
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# PACIFIC COAST Musical Review

SAN FRANCISCO

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VOL. XXI, No. 12

SAN FRANCISCO, SATURDAY, DECEMBER 21, 1912

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## EDITORIAL NOTES.

On the eve of the Holiday season we desire to extend to all our friends and in fact to the entire musical profession and students the heartiest wishes and trust that their ambitions and their aspirations may find adequate opportunities to assert themselves. This paper can assure everyone that it will continue to be published, as it has been during these twelve years, in the interest of the rank and file of the musicians. We may make mistakes occasionally, we may now and then offend someone unintentionally, but in the end it is our purpose to treat everyone in a fair, unbiased and just manner. When occasionally an apparently severe criticism appears in this paper it will have been written with a desire to benefit music at large, and at no time does there enter into our articles personal animosity nor bitter prejudice. We know it is difficult to make all people believe this, but we do not expect everyone to agree with us, and so we merely can do our best, and let the rest take care of itself.

The greatest strength of the musical profession lies in the esteem and regard which the individual members should entertain toward one another. No one can benefit by abusing or attacking his colleague. Everyone can benefit by saying a good word for a colleague. Unless there is a bond of fraternity that unites the individual members of a profession, there can not be any great respect for the same on the part of the public at large.

Occasionally there comes to our attention a case wherein a teacher or artist stops his subscription or discontinues his advertisements, because something appeared in the paper that offended such teacher or artist. Now, if we edited this paper in a manner intended to please everyone or to keep anyone from becoming offended we would have a unique publication. Indeed we would publish a paper that pleased no one and offended everyone. As illustration we only need to call our reader's attention to audiences leaving a theatrical performance or a concert room. By listening carefully and unobscuredly you will find that nearly everyone of the people expressing an opinion differs from the others. And when the general public is not sure on any subject how can the policy of a paper meet with anyone's approval. The only way to publish a paper successfully is to do it in accordance with one's judgment as to right or wrong.

If parents and friends did not flatter talented children too much, but induced them to study and work for a great aim there would be less misery and more happiness in the world. It is not necessary to become a world famous artist in order to be useful to a community from a musical point of view. This desire to become a great artist or nothing is responsible for the lack of musical atmosphere in this part of the country. Musical atmosphere is generated in the home circle. If there is good music studied and played at home, the musical taste will be correspondingly improved throughout the community. If music is neglected at home there is indifference in concert attendance and lack of understanding on the part of the concert going people. Parents and friends should influence children to be thorough musicians, and nothing else. If they have genius they will become great without anyone's assistance.

We desire to call the attention of our readers to particularly three articles in this issue. Dr. H. J. Stewart writes very timely on the subject of music at the Exposition, and his advice should be heeded.

We trust a controversy will follow his initiative, Hamilton Wright, who is associated with the publicity department of the Exposition Company contributes an article on choral singing at the Panama Exposition which is also of much interest. And last but not least Miss Helen Colburn Heath writes down her impressions gathered during three months' travel in Europe. While Miss Heath's article treats more with the scenes and customs of the countries she saw, there is nevertheless a great deal of artistic sentiment to be read between lines.

The readers of the Pacific Coast Musical Review will have noticed that we announced prior to the publication of this number our inability to again print complimentary notices about all advertisers. We were afraid in doing so every year we would make the articles common and thus defeat their purpose. A Holiday Number, such as we publish, is kept all the time and the advertisement is therefore permanent. However, we asked our advertisers to mail us items regarding their activity and we would be glad to publish them. Only a few of the advertisers took advantage of this offer, and we trust that those who omitted to mail us such articles will not feel offended at not being given the usual space. The columns of this paper are always open to advertisers, and no one need fear that they impose upon us. This paper is here to assist California musicians. To do this we will do anything in our power. If we do not succeed the first time we will try again, until something is being accomplished.

Ever since we started the campaign in the interests of resident artists we have privately and publicly espoused their cause. There are certain plans which we have not as yet been able to accomplish, but we will take them up again as soon as a bill comes in the musical season. Next summer will be principally devoted to finishing these plans and to prepare the necessary list of clubs and artists so that when the new season opens we are ready to show results. We have never yet given up anything that we have started, and we will not do so in this case. But knowing the impatience of our artists to get to work, we must occasionally remind them that we are not asleep.

You, no doubt, will have noticed that long hair is becoming less and less the fashion among musicians. There was a time when everyone who wore long hair was classed as a musician or artist. Now there must be a reason for this gradual decline of the hair growing contest, and we believe that the good times have something to do with it. Since musicians get union wages they can afford to have a hair cut.

A writer on musical subjects is supposed to know everything, but I need hardly add that he doesn't come up to his reputation. Anyhow among the most difficult inquiries that come are those referring to the proper methods of singing. Some ask us whether it is correct to sing from the spine. Others want to know whether the chest cavity is not the place to produce the tone. Another wants to know what to do with the tongue. Again another wants to sing against his teeth. And hardly any of all these inquirers thinks of singing with his vocal cords.

There has recently been passed a law by Congress which compels every newspaper to put the word advertisement under every article that has been paid for. We note that Eastern musical papers are complying with this law splendidly. Whenever you see an article especially complimentary to anyone just look at the bottom of such article and you will find in small letters the word "Advertisement." What a chill that gives you! The Musical Review does not need to change its policy according to this law. We have never accepted a paid write up, and when you find a complimentary article about an artist or musician in this paper you will never need to look for the word "advertisement" at the end of it. If an artist or musician deserves credit for his work he gets it without charge in this paper. If he does not deserve it, he can't get it for any amount of money. And while this policy may not make us rich quick, still our conscience is clear, and we are establishing a reputation that is worth more to us than money.

## THE SYMPHONY CONCERT.

When it was first announced that an organization had been effected to the end that San Francisco was to enjoy regular symphony concerts, The Pacific Coast Musical Review went on record as maintaining that this announcement would only then be of real benefit to the musical progress of this community, if, the Symphony Orchestra to be supported by guarantee, would become a PERMANENT Symphony Orchestra. We said at that time that this paper could not interest itself in any other movement, because, unless we were to have a permanent symphony orchestra, we would merely be given that which we have had quite frequently and which never came to any successful conclusion. Thanks to the efforts of several public spirited citizens it was possible to secure three hundred people willing to guarantee \$100 each a year for five year toward symphony concerts. Upon examining the list of names we find that everyone of these three hundred guarantors could, without great inconvenience, have guaranteed \$250 a year PERMANENTLY for a symphony orchestra, with the provision that as soon as less money would be necessary by reason of the financial success of the enterprise, the guarantors were to be relieved of whatever pro rata could be spared.

This would have been the right way to begin symphony concerts after the many experiments that preceded them. Only a few weeks prior to the opening of the present season we called attention to the fact that the Musical Association of San Francisco would have to make especial inducements this year to the musical public if it desired to secure that amount of space in the newspapers which an enterprise of this character invariably needs. We said that inasmuch as the soloist question had already been prematurely introduced last year it could not be made a special feature this year, and that there remained only one action that would arouse the patriotism and the interest of the press and public, and that action would be the definite announcement of a permanent symphony orchestra for San Francisco. We really believe that if the three hundred guarantors had been called together, and if a large number of leading music patrons not already guarantors, but interested in the symphony, had been invited to attend, and at this meeting the question of the permanent orchestra and its tremendous advertising value to this city discussed, we venture to state that the necessary amount for a permanent orchestra could have been secured in a short space of time. A city that can raise seven millions and a half for an exposition in a few hours can raise \$75,000 a year for a permanent symphony orchestra in the same time—PROVIDED there is someone who knows how to do these things.

Our prediction that the public would lose interest in the symphony concerts this year in the same proportion as it lost interest before, when annual series of concerts were given, has been born out by the facts. The regular concerts which we have attended were only half full. Down stairs the seats were usually well occupied but upstairs—where the genuine music lovers hold forth—there were pitiable vacancies. The reason for this retrogression is due principally to the fact that Henry Hadley has not made an impression upon that part of our musical public that knows something about the art. It is a direct vindication, on the part of our musical public, of the stand this paper has taken, and the same condition would have arisen, had this paper joined the hypocrites and lauded the concerts when they were unsatisfactory. Far be it from us to content that the withdrawal of the general public's interest is due to our campaign. We would be extremely sorry if this were the case. But we do contend that the general public finally discovered the same trouble in the symphony concerts which we found out after the first concert ever given under Hadley's direction. Had there been a director at the head of the orchestra that possessed the magnetism of genius, or even great talent, there would be no empty seats at the Cort Theatre during a symphony concert, and unless the members of the music committee of the Musical Association realize the fact that their friendship for Mr. Hadley can not force the public to hear a leader for whom they have no respect as an artist they will find themselves so deeply in financial embarrassment that the five years of guarantee will never have to be delivered.

Now, is it fair to the public and to our music lovers to permit friendship and personal likes to interfere with the eventual organization of a

manent symphony orchestra for San Francisco? It is certainly not fair nor just. Individual prejudices should always be sacrificed for the good of the community. Notwithstanding many contentions to the contrary there does not enter into our reviews of the symphony concerts any personal element. It is not our purpose to waste time or space to convince skeptics of the truth of this assertion. We are satisfied to make the statement and leave it to the reader whether he believes in our sincerity or not. We maintain that \$10,000 a season is too much pay for a man of Mr. Hadley's limited resources as a conductor. We maintain that it was a shame and an imposition for Mr. Hadley to influence the music committee to engage his brother at \$100 a week, when we have superior men for this position in San Francisco who are not even paid half that amount. We believe it to be unjust to import a flutist at \$60 a week when we have just as good people here for the position who receive much less. And we finally maintain that every one of our local musicians would play just as well as any of the imported musicians—with perhaps one or two exceptions—if they were paid these salaries and thus be able to give up their theatre and cafe positions and devote more time to practice.

We understand that last season the Musical Association of San Francisco had \$1000 left out

one or two of his society friends to run a business enterprise. There should be at least once a year a meeting of the three hundred guarantors. Possibly not all of them would attend, but, if efforts were made, a good many would be there. Let these three hundred guarantors elect their own Officers, Board of Governors, etc., and let the Board of Governors engage an adequate business manager at a living salary, and give that business manager full authority to DO AS MUCH AS POSSIBLE WITH THE MONEY AT HAND. Give such business manager to understand that the more he does with the money and the better he does with the guarantee fund the more will be in it for him. In other words give him a commission on every dollar he can save or make—BUT never allow him to permit artistic efficiency to suffer on account of economy. We are afraid that the Musical Association of San Francisco will never have the backing of the public until it gives them really fine concerts. It is impossible to give fine concerts without a great leader or at least a competent leader. It is impossible to secure a really competent symphony leader unless you can give him a PERMANENT ORCHESTRA. Now it would seem to us that the gentlemen who were so successful to secure \$750,000 for an opera house, would find it an easy matter to get enough money for a permanent symphony orchestra. We predict that the public will back them up handsomely, if they arouse the patriotism of the citizens. Until San Francisco can support a permanent symphony orchestra our annual symphony seasons will be and ought to be failures financially.

#### THE MAUD POWELL CONCERTS.

Great American Violin Virtuosa Enthusias Several Delighted Audiences.

Miss Maud Powell, violinist of the first class, set for herself a prodigious task at the opening performance of her season which took place Thursday evening, December 12. The writer was privileged to be present at the opening. It is a pleasure to add praise where it was deserved so genuinely. Miss Powell captured the approval of as fine an audience in quality, even if it unfortunately lacked in quantity, as has been assembled at the call of any instrumental soloist in this city. The initial appearance may be said to have challenged criticism, invited endorsement and to have been a splendid promise of the recitals in the future, for it abounded not only in the mastery of technical difficulties of strenuous sort, but also embraced a variety of compositions that demanded all the mental and emotional resources of the player to render adequately.

It is a cardinal belief with the writer that no musician has ever lived or ever will live, able to secure the same insight into every class of compositions. That which is most akin to inborn faculties and entirely natural perceptions will undoubtedly be interpreted the best. If, then Miss Powell did better with some compositions than with others, that was due entirely to the exigencies and demands in program making. The ear of the auditors demand variety. Choice is, from prudential reasons, therefore determined when the numbers for performance are chosen by any and all executives.

Now if there is any demand that the violin makes for full realization of its possibilities, technically considered, Miss Powell met them more than satisfactorily. Musin, with wonderful pizzicatos, and superb brilliancy; and others with peculiar features in special directions naturally intrude their personalities when any artist invites comparison. Miss Powell established herself at the beginning as a competent, high class artist, devoid of trickeries or affectations, and gave evidence of capacity for what performers describe with satisfaction as "solid playing." Whatever difficulty there was in the composition on her program was conquered with such evident ease, and performed with such tonal perfection and facile bowing that her great skill was not overpoweringly obtrusive. In other words she subordinated herself to her art; trusted to her auditors to see the beauty of compositions rather than to strive to dazzle them with her technical virtuosity; and thereby proved her artistry at its best.

What she did may, perhaps, be best understood by reading the list of her selections and comprehending their varied scope. There were sonatas by Nardini and Brahms; a concerto in G minor by Coleridge-Taylor; Schubert's "Serenade," the exquisite "Liebes Lied" by Kreisler; a caprice by Ozaew; a scherzo "Mariettes" by Gilbert; Polonaise in D major by Wieniawski; a Berceuse by Cui, and some encore pieces.

Of these selections the one that afforded the supreme test was the Brahms sonata in D minor, op. 108. This consists of allegro, adagio, a poco presto e con sentimento and presto agitato. To those who are not personally familiar with these exacting and great compositions, the array and diversity of movements in the four subdivisions will tell the story. The audience rose to a condition of enthusiasm in the Nardini sonata with its two movements on sprightly—but they were seemingly unsatisfactory after the Brahms works. Its performance was clear and full of light. The character of all the movements was well perceived and the spirit of all was splendidly presented. If Miss Powell had played that composition through, in its entirety the second time, there were many who would still have demanded more of the beauties of Brahms, as interpreted by Miss Powell. I did not hear the second and third movements by Miss Powell. The first was convincing and delightful.

DAVID H. WALKER.



WALTER ANTHONY

The Conscientious and Well-Informed Editor of the San Francisco Call. (See page 28).

of the guarantee fund. This means that it was necessary to use \$25,000 from the fund to defray the deficit. Now it would seem to us that this was a fair test of the support a picked-up orchestra can secure in San Francisco during a first season. And ordinarily anyone associated with an enterprise of this kind would have managed the expenses in such a way as to keep within the confines of the guarantees. But instead of doing this we find that this year instead of giving six subscription concerts and six popular concerts, the association decided to give ten regular concerts and ten popular concerts and wanted subscriptions for all twenty of them. Now we hear from one of the members of the music committee that this year there were taken in \$7000 more in subscriptions for the twenty concerts than there were taken in last year for six regular concerts. So while the number of subscription concerts has increased more than three times the amount for subscriptions has only increased less than one third. The result will be that a deficit of from \$15,000 to \$20,000 will develop this year, unless the association is able to save money by cutting the season off on February 2d, as it evidently will do. This procedure we understand will save from \$7000 to \$8000 which our LOCAL musicians (not the imported ones) will have to lose.

This comes from the fact that the Musical Association of San Francisco permits Mr. Hadley and

The Loring Club has a long and honorable history. This is its thirty-sixth season. For a very long term of years the members have been singing to large audiences. The chorus has always consisted of the best voices locally obtainable, men in every walk of life have considered it to be an honor when invited to become active or singing members. David Loring led these vocalists for a term of years. A musician of high ideals and much knowledge of musical literature Mr. Loring early fixed the character of the entertainments for his faithful followers. The plan that he formulated has ever been acceptable. With the death of Mr. Loring the baton of leadership was necessarily transferred. It has fallen into able hands. The duties that the founder undertook have been assumed conscientiously by his successors. The concerts of the Loring Club are teachers. They embody much that is good. The singers have deserved the confidence and gratitude of the public—and have received both.

This favorable condition was made strongly obvious at the second concert of the thirty-sixth season of the club's musical performances, which took place in the Scottish Rite Auditorium, the evening of Tuesday, December 10. Long before the concert opened every seat in the large auditorium—main floor and galleries alike—was filled. Then the crowd kept coming. There were many who stood. Others went away because there were no more seating accommodations.

When the singers came to the stage the presence of men in the choir who have become veterans in concerts of the club was noteworthy. They have helped to uphold the club legends; to assist in the esprit du corps. If there was spare it would give me pleasure to call attention as individuals to these ardent and faithful singers. Wallace A. Sabin was the director; Frederick Maurer was the pianist; and instrumental assistance was given



THOMAS NUNAN

The Capable Musical Editor of the San Francisco Examiner and Author of a Refreshing Book of Poetry. (See Page 28).

by Conrad W. Fuhrer, H. Wallace, W. P. Kretschmer, Herbert Riley, F. J. O'Connell and Ernst Jonas, violas, cellos and bass.

The first number developed that the volume of tone was well balanced between the tenors, baritones and basses; also that the singers were under good control; not less that the audience were in a receptive and appreciative frame of mind, for an encore was demanded and insisted upon. Other numbers were taken with as much favor, so that the performance, including some instrumental solos was quite long. The voices sounded fresh and not worn. The attack was excellent as a rule and the shading and other tokens of sympathetic rendering, and good guidance were observable. Mr. Sabin had reason to be proud of the general results through an arduous evening. Mr. Herbert Riley caused a veritable furor with well selected violoncello numbers.

The program included the following numbers for the choir: "Festgesang," Mendelssohn; "Evening," Arthur Sullivan; "He That Hath a Pleasant Face," Hatton; "Song of the Spirits Over the Waters," Schubert; "Credo," G. W. Chadwick; "The Little Sandman," Volkslied; "Three Christmas Carols," one by Franciscus, and the others anonymous. The violoncello solos by Mr. Riley were the following: Andante from Concerto in C, Haydn; Minuette, Hugo Danse, Popper.

DAVID H. WALKER.

Roscoe Warren Lucy gave an organ recital at Vallejo on Friday, December 20th in the First Presbyterian Church. Mr. Lucy, being a musician of the most efficient class, scored an unqualified artistic success on that occasion. Miss Lydia Roberts, a piano student of Mr. Lucy's, played at Masonic Auditorium in Berkeley last Wednesday, December 18th with much success. Miss Roberts is considered the best pianist at Fremont High School in Oakland.

## California May Music Festivals by Berkeley Oratorio Society

Under the Energetic Direction of Our Indefatigable Paul Steindorff the Enterprising Berkeley Organization Will Inaugurate California's First May Festival

By ALFRED METZGER.

What must be regarded as an important era in the musical history of California is the official announcement of the Berkeley Oratorio Society that it proposes to give a May Music Festival in the Greek Theatre of the University of California next year. Before we commend any further on this subject we desire to reprint the complete announcement in these columns. We take great pleasure in quoting from the announcement as follows:

It is with pardonable pride that the Council of the Berkeley Oratorio Society calls the attention of its member, both active and associate, as well as the general public to the artistic results of its first season made memorable by the two performances of Verdi's "Requiem" and Haydn's "Seasons." MAY MUSIC FESTIVAL. Encouraged by their success the Council has decided to arrange for the coming year a "May Festival" with augmented choros, orchestra and soloists of local and international reputation. The principal choral work will be "The Children's Crusade," by the famous French composer, Gabriel Piere, a Musical Legend in four parts, for soli, chorus, a children's chorus of two hundred voices, and orchestra.

The justly celebrated work has, during the past year, been given by numerous festival societies both of Europe and of America, and has caused the greatest enthusiasm; this will be its first performance in California. It is likewise intended to devote one Festival concert to the genius of Richard Wagner, the centenary of whose birth will be celebrated in 1913. The successful carrying out of so great a musical undertaking cannot fail

The entire Greek Theatre was packed to the very top and everyone enjoyed the beautiful weather and the still more beautiful performance. There is no reason why under the able auspices of the Berkeley Oratorio Society backed by all musical organizations in the bay cities and the musical public in general these May Festivals can not be made permanent events. We urge everyone within the reach of these lines to enlist as subscribers to this enterprise, and while some of our wealthy society people subscribe money to monopolize grand opera for themselves, let our masses unite and create open-air-festivals that expand the soul and cheer the spirit.

We hope that our readers will carefully peruse the announcement of the Berkeley Oratorio Society. We believe that in Paul Steindorff the society has found the very man available for this responsible task, and also the man who is most likely to bring such an immense undertaking to a successful conclusion. It will be noted that artists of international reputation as well as CALIFORNIA ARTISTS will be engaged as soloists. In short it is an enterprise that justifies every admirer of fine art to take off his coat, roll up his sleeves and begin to "boost" for the May Festival to be given by the Berkeley Oratorio Society, under the direction of Paul Steindorff at the Greek Theatre of the University next May—and we trust that the great amphitheatre will be packed to the top of the trees on this occasion.

### THIRD BEEL QUARTET ANOTHER TRIUMPH.

By ALFRED METZGER.

The finest test of the artistic quality of a concert is to be found in the effect that it has upon one's mind after it is finished. If it leaves you uneasy and oppressed the concert was lacking in something. If it leaves you at ease and light hearted it was an ideal recital. We have not attended one Beel concert this season that did not make us feel light of heart after its conclusion. The third concert which took place on Tuesday evening December 10th was not an exception to this rule. The four players understand each other so thoroughly that they interpret the classics like there was but one mind. They are so competent in their respective tasks that one is able to lean back in one's seat and feel certain that nothing disagreeable is going to happen. They study their works with such intelligence and artistic judgment that one is able to note the various beautiful periods in a composition and revel over them like a gourmet revels over the delicacies of a master chef. Add to all their qualifications a beautiful smoothness of tone, an excellent intonation, a spontaneity of attack and an exquisite working out of the various parts, and you have a fair idea of the pleasure one derives from listening to the Beel Quartet.

The program at the third concert contained the Mendelssohn Quartet in E flat op. 12, No. 1. Theme and Variations from String Quartet in D minor (posthumous) by Schubert and the Schumann Quintet for Piano and Strings in E flat op. 44. We can hardly add anything to what we have said about the Beel Quartet except as to assert that these compositions were rendered in the spirit above outlined, and consequently presented to the listeners in the most advantageous manner. The pianist engaged for the Schumann Quintet was Mrs. Oscar Mansfeldt, one of the resident artists of whom the community has every reason to feel proud. We have quite frequently pointed out the many artistic qualifications that justify us to consider Mrs. Mansfeldt one of the foremost pianists on the Coast. On this latest occasion she again demonstrated her artistic efficiency. The possessor of a fluent and clear technique, a reader possessing the knack of absorbing herself into the musical atmosphere of a composition, an ensemble player of the understanding which never permits the piano to protrude unnecessarily nor again to subordinate itself too much, and finally a pianist who creates a big broad tone without "pounding" Mrs. Mansfeldt appears to us to be an artist that fits in splendidly with the fine Beel Quartet. We thoroughly enjoyed the performance of the Schumann Quintet, and can not imagine a more delightful reading of it.

### RECITAL BY THE WITZEL TRIO.

The Witzel Trio, an ensemble organization consisting of Mrs. J. F. Witzel, piano, Milton G. Witzel, violin, and Richard P. A. Callies, cello, gave a concert at Kohler & Chase Hall on Thursday evening, December 12th. The program consisted of the Schubert Trio in E flat major, op. 109, the Schubert cello concerto in C major op. 29 and Schwarzenka's Trio in C sharp minor op. 100. As will be seen from these compositions the program was rather lengthy for an ensemble concert. An hour and a half should be the average time consumed by a recital of this character. Nevertheless the Witzel Trio is entitled to commendation for its very conscientious work. It requires patience and industry to study a program such as the one given by this organization and we were pleased to note that great care was bestowed upon the proper reading of these works. The ensemble was good and as soon as the three musicians have played a little longer together the results will be even more satisfactory than they were on this first occasion. Mr. Callies revealed himself as an excellent cellist. He draws a fine, big and smooth tone, displays a brilliant technique and shows evidence of having been used to public appearance as his readings are intelligent and musically. He should form a very desirable addition to the few excellent cellists of this city. The next recital the Witzel Trio will take place on April 19th when Mr. Witzel will have an opportunity to display his ability as a violinist. He will play the Mendelssohn Violin Con-

certo in E minor. The other numbers will be the Saint-Saëns Trio in F major and the First Trio by an eleven year old composer named Hans Krongold. There was a large audience that enjoyed the program greatly.

### AN HOUR OF MUSIC WITH GIULIO MINETTI.

Several of Giulio Minetti's pupils, assisted by Miss Dorita Lachman, mezzo soprano, and the Minetti Orchestra gave "An Hour of Music" at Kohler & Chase Hall on Friday evening December 13th. The Misses Mary Maschio and Dorothy Peyer rendered Allen's Allegro Moderato very pleasingly. Merriam Howells earned much applause with a skillfully executed interpretation of Sweden's Romanza. Miss Zella White was successful with a clever reading of Souvenir by Irdila and Rigaudon by Rameau. Miss Kate Leowinsky acquitted herself with credit by playing Der Geigenmeister von Cremona by Hubay and Vieuxtemps' Gavotte. Miss Cecilia Elchen aroused the audience to heart demonstrations of approval by interpreting "Hejre Kati" by Hubay in a manner that revealed splendid temperament a fine sense of rhythm, clean and easy technique and a beautiful tone. The Minetti Orchestra appeared to much advantage in several compositions under the energetic direction of Giulio Minetti. Miss Dorita Lachman sang a group of songs with a clear, flexible voice and considerable musical feeling. Although for the first time singing in public she showed good training and a natural musical instinct. She no doubt will gain more confidence in herself as she progresses in her art. Miss Lachman is also a very efficient violinist. The concert was attended by a large and enthusiastic audience. The accompanists were Mrs. Charles Cross, Miss Louise Gilbert and Miss Rose Eichen.

### MISS MARY ALVERTA MORSE'S ACTIVITY.

Miss Mary Alverta Morse has been so thoroughly identified with the musical work of San Francisco and Oakland, that it is to be hoped her residence in Cali-



BENJAMIN LIEDERMAN

Cantor of Temple Sherith Israel and a Well Known Tenor Soloist and Teacher.



ARCHILLE ARTIGUES

The Skilled Organist Who Has Just Returned from Paris Where He Studied for Several Years.

to redound to the credit of Berkeley as a musical center. In order that the Council may be able to establish a basis of financial resources to be depended on for this Festival it is imperative that it have the loyal support of the active and associate members. They are hereby requested to sign for the coming season and to prevail upon others to join. If every member would secure one or more new members, both active and associate, there will be no doubt as to the financial outcome of the undertaking. Our conductor, Mr. Paul Steindorff, and his chorus have shown their ability to score an artistic success. We ask you for your subscription and beg you to sign and mail the inclosed postal card to the secretary WITHOUT DELAY.

#### Special.

A cordial invitation is extended to all singers on this side of the Bay to become members of the Chorus. Any one desiring to do so may join the Society at the rehearsals, held weekly on Tuesday evenings from eight to nine-thirty, at Unity Hall, at the corner of Bancroft Way and Dana Street. By order of the Council,

J. HENRY SENDER, Secretary,  
1321 Bay View Place,  
Berkeley, California.

Associate Membership Dues, 2.50 a year. (Two tickets to each of two concerts.) Active Membership Dues, 50 cents per month. (Entitling to one ticket to each concert.) Student Membership Dues, \$1.00 a year. (One ticket to each concert.) Endorsement by professor or teacher required. The age limit of students is over ten and under twenty-five years. The dues for associate and student members are payable now, and delinquent after January first, 1912.

The Council—D. N. Lehmer, President; Ivan M. Linforth, Vice-President; J. H. Senger, Secretary; C. C. Juster, Treasurer; Wm. E. Chamberlain, E. W. Linforth, Robert Tolmie, Julius R. Weber, James Wyper, Berkeley, November 20, 1912.

That music festivals at the Greek Theatre can be made attractive for the public may be gathered from the success enjoyed by the Bach Festivals given under the direction of Dr. J. Fred. Wille and also of the Stabat Mater given under the direction of Paul Steindorff.

fornia will become permanent. As a matter of fact, her return to California from New York, where she attained enviable success as teacher and singer, was due to a desire for rest and a visit to her family and friends. Miss Morse modestly styles herself "just a teacher," but she is a many sided musician with a wealth of musical experience as concert and oratorio singer as well as accompanist. As a child, Miss Morse left her home in Portland, Ore., to attend the New England Conservatory in Boston, where she studied voice under Frank E. Morse, and piano under J. C. D. Parker. She was a member of Mr. Parker's choir in Bishop Phillips Brook's church.

Since that time Miss Morse has had a notable career as a successful musician. She resided in Chicago for several years devoting her time exclusively to concert work. Although she was urged to take up an operatic career she refused to do so because she prefers the aesthetic work to the operatic and concert stage. Earnest in her desire to continuously add to her knowledge she has studied earnestly with a number of artists among them Isidore Luckstone of New York, Genevieve Clark Wilson, the famous oratorio singer, William Henschel, the Metropolitan Opera House baritone, and quite recently Miss Morse devoted two successive seasons to daily study with the German singing master, Alexander Heinenmann. The latter was so pleased with Miss Morse's aptness that he wrote her the following endorsement from Berlin:

CERTIFICATE—Miss Mary Morse has studied singing with me every day during nearly two and one-half months and has thoroughly adopted my method. Besides this she was present when I gave lessons to my numerous pupils in San Francisco. Inasmuch as Miss Morse possesses great intelligence and exceptional pedagogical talent, I can readily recommend her as an excellent teacher.

ALEXANDER HEINEMANN.  
Berlin, W., September 5, 1911.  
P. S.—Miss Morse has studied with me five months, and has made extraordinary progress.  
ALEXANDER HEINEMANN.  
San Francisco, October 11, 1912.

# Choral Singing at the Panama-Pacific Universal Exposition

Plans Laid for Most Representative Assemblages of This Phase of Musical Arts in History of America and no Doubt, Also in That of Europe

By HAMILTON WRIGHT.

While it is, of course, widely known that the song birds of the world will meet in San Francisco during the Panama exposition, there yet remains to be disclosed a phase of the vast treat to be extended to music lovers that has not been so widely heralded throughout America and Europe. This phase concerns the great gathering of choral singers—the Welsh, the Swedish—Tyrol, German and other classifications of trained choral singers in every respect as notable as those mentioned, in this connection it should be observed, that America itself has advanced far in choral singing and that throughout the United States are many choral societies which from every stand point will compare favorably with the trained choruses of Europe.

Undoubtedly the folk-lore songs of America and Europe will prove to be among inspiring and educative phases of the great meetings of the world's music lovers. Of American folk-song there is a quantity so vast and of so poetic and appealing a quality that it will endure, as long as there remain possibilities for development in American civilization. We have our wonderful plantation melodies, "Roll, Jordan, Roll," for instance, a triumphant note and capable of splendid choral rendition; we have our Indian folk-song, the cowboy-folk song, less known indeed than the negro melodies but still revealing a hitherto almost unsuspected American folk-song of the plains. There is a Spanish-American folk-song with its distinct sub-species, the Spanish-Indian songs, inseparable from the romance of the southwest. And let us not forget, the indisputable native American folk-song, the popular street music "ragtime"

mention of the great gatherings of music-lovers that will meet upon the occasion of the Panama exposition. The United States enjoys many musical traditions that are totally unlike those of any other land. While it is true, the music of the great French and English national anthems has been adapted to America, and while the ringing measures of the Marseillaise and "God save the Queen" form now a part of the inventory of our own patriotic songs, and while perhaps from Germany we have gained most of all in our language of song, yet it must be recalled that the United States is but the composite of the nations from which its people come and that this close relation in the songs of patriotism is but an additional tie and, on the other hand, it must not be forgotten that there are qualities in music common to all languages. God save the Queen has been adapted by no less than six nations and Handel's Austrian hymn is reminiscent of it. The reader will undoubtedly recall that many of our best beloved songs are directly adapted from those of Germany, Scotland and other lands and we have imbibed the music with that special significance which attaches to it when sung to words that has a national patriotic interest in America.

On the other hand, however, there are a great number of typical American songs that are perfectly indigenous to this country, that are the result or inspiration of some great event and are associated with some crucial movement in the life of the nation. "The Battle Hymn of the Republic," "Old Kenrick Home," "Wagon upon the Swaine River," "Dixie" these are characteristic examples of typical American songs that always carry with them a great wave of sentiment. They are in many ways eminently adapted to the best types of choral singing and although but a few of the songs in our vast national repertoire, yet they serve to illustrate the prominence that should deservedly be given to the fact that America possesses a vast fund of patriotic and beautiful verse which is classic in its simplicity and in the wide range of its appeal to all people.

The diversity of the national types of songs to be heard at the exposition, recalls another very instructive, interesting and educational phase of the great song festivals to be heard two years from now. And this is that the visitor will certainly never during his life time have the opportunity to hear rendered so many characteristic national songs and anthems or songs and anthems which are a part of each country's traditions and ideals. It will be an education not only in music but in the deeper source of life, from which all music springs, the sentiment of the people, their love of country, their devotion to simple and fundamental ideals that effect all mankind. Just as Longfellow reflects the high ideals and, persevering, conscientious devotion of the Puritan, as Robert Burns reflects the love of home land and devoted patriotism of the Scot, as Kipling's verse portrays the dominant colonial spirit of Britain, so the songs of each land as rendered by vast choruses in 1915 will be characteristic of the nation. Through the sentiment of their rendition and of their spirit and traditions the hearer will gain a broadened vision of life.

The Welsh Eisteddfod is a musical organization that traces its origin away back to the Welsh people. The singing of the Eisteddfod was a great feature at the Chicago exposition, also at the Alaska-Yukon-Pacific. It is planned to raise not less than \$50,000 for singing and one capital prize for \$10,000 open to the world.

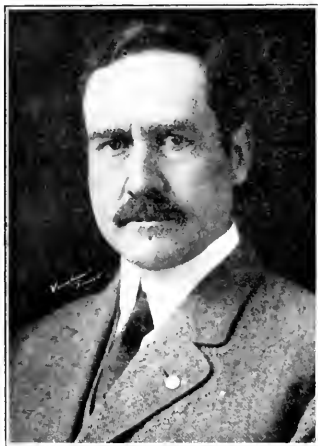
Undoubtedly, visitors from Europe will hear national songs of a character with which they must be little familiar but which will nevertheless appeal to all lovers of music, for music translates itself into all tongues. The most celebrated of Hawaiian choral singers will be present and the deep-toned impressive chants of Hawaii, with their haunting melody and resonances, will contrast with the melodies, for instance, as sung by the choral societies of northern Europe.

It will not be amiss here to consider some of the physical preparations being made to accommodate the vast gatherings of singers that are to come. Festival Hall, a great structure, and lying in the south garden or Alameda of the exposition will be provided with special acoustic properties; the building will accommodate a vast audience. But there will be a number of structures each of which will be adapted to the needs of the singers or musicians. One can imagine no more stirring sentiment than those which will be aroused by great gatherings of singers in the huge court or Festival Court at the exposition. This court, designed by Mr. Louis C. Mullgardt, will be gorgeous in coloring and its theme will suggest the joys of life. "This will be a court for symphonic music, or choral singing, and harmonious dancing. It is designed for pageantry upon a scale surpassing the luxurious Durbar," says Mr. Mullgardt. Here will assemble many of the fascinating pageants and parades that will come from the concessions center to draw sight seers from the exhibit palaces to the excitement to be found along the "Canal." The architecture of this great court will be Moorish and yet it will have the refinement of the chateaux of the French Renaissance. In the main tower of the court will be a huge pipe organ, with echo organs in smaller towers. A sunken basin with groupings of classic statuary, dancing figures, fawns, satyrs and nymphs and adorned with flowers, will lie in its center. Electric scintillators will play at night, casting a spell throughout the court. Mural paintings will adorn the walls; beds of flowers, trees and vines will contrast with the statuary and the huge stairways from which visitors will watch pageants and dramas like those of Nero.

The era of construction upon the exposition has begun. A immense amount of preliminary work has been accomplished and from now on construction will advance with cumulative force. The grounds at Harbor View have been fenced and graded and the Service building, which will be the exposition headquarters, will be complete in January. Excavating for the buildings has been started and work is beginning upon the vast system which will care for the lighting, drainage and water of the exposition city. All of the main exhibit palaces, of which there will be fourteen, will be under construction by August next. By June 1914 all of these buildings to be constructed by the exposition company will, it is announced, have been completed, for contracts will be let upon that basis. Then the exhibits of the world will be rolled into the spacious halls from the cars in which they have been loaded in distant states and from the ships that have borne them from every part of the globe. In this connection it may be of interest to observe that ocean going vessels of any size may unload their cargoes directly at Harbor View, and tracks will run from the docks throughout the exposition grounds and directly into the exhibition halls. The work of grading the railway yards has already commenced.

The early completion of the main exhibit palaces has been planned with a number of definite objects in view. In the first place the grounds will be adorned upon an elaborate scale with hundreds of thousands of palms, rare shrubs, trees and plants. Then, too, the courts will be colored and an army of men will apply the faint buff tone to the exhibit palaces which will be the dominating color of the exposition. There will be ample

space for the installation of the exhibits so that the displays as a whole may be presented in a broad way and in a systematic manner, thus giving the highest educational value of the exposition.



PRESIDENT C. C. MOORE

The Energetic Head of the Panama-Pacific Universal Exposition Company.

which has vital and sparkling rhythms, wholesome and invigorating melodies, and lacks only seriousness of treatment to permit its freshness to stand forth shorn of its present trivial and insignificant setting—undoubtedly Europe with its still wider range of folk-songs will be enabled to present most elaborate programmes and American choral societies will co-operate with the societies of the home country.

In anticipation of the exposition, a large number of choral societies in America which have reached a high point of accomplishment in the rendition of the most notable of the folk-lore songs of their mother country are preparing for generous representation at the exposition. Indeed there will undoubtedly be heard in 1915 the largest choruses of trained voices ever assembled in the United States. Swedish, German, Swiss, French, Welsh, Scottish, Hungarian and other choral societies from all portions of the United States are co-operating, with the choral societies of the home lands and on the other hand there will assuredly be represented many of the great choral societies of Europe. To further this movement in which all true lovers of music and particularly of that class of music which is distinctly a part of each country's best traditions and history, there have already been subscribed considerable sums in Wales, Switzerland and Germany by representative societies which are planning to take a part in the great festival of song to be held in San Francisco. The trained choruses of France, Sweden, Italy, Scotland will also be represented upon a far more extensive scale than has ever been possible in America or even Europe for one of the most distinctive features of this international gathering of trained singers will be in the very fact that it is international. The exposition will afford the occasion of the most representative assemblage of choral singers ever brought together; not that there have not been before many notable gatherings of this character both in America and Europe but that, the scope of the coming meeting is so comprehensive that societies of more nationalities will be represented than ever before.

There is, however, another and distinctive phase of the choral singing that should be considered in an-



IMPRESARIO L. E. BEHYMER

The Dynamic Force Among California Artist Managers

time for the installation of the exhibits so that the displays as a whole may be presented in a broad way and in a systematic manner, thus giving the highest educational value of the exposition.

The Musical Review is in receipt of a notice from the Age-Herald of Birmingham, Alabama, regarding the concert of the Pasmore Trio in that city, and that paper devotes over a column of sincere praise to the efforts of the three skillful young artists. The tone of the article is exceedingly enthusiastic and shows that the Trio made quite a sensational impression. The Pasmore Trio recital was the first of a series given by the Birmingham Concert Committee. The other artists in the course are Ercem Zimbalist, Tina Lerner and Janpolski. The name of Miss Dorothy Pasmore, the cellist, does not appear in this report, and we understand that she is sufficiently indisposed not to be able to travel. Miss Vera Poppe of London, is taking Miss Pasmore's place temporarily. Miss Poppe is proving a very satisfactory substitute. She has had great success in England as a solo cellist and has just come to America to spend the summer in the Santa Cruz Mountains. The remaining two-thirds of the Pasmore Trio consider themselves fortunate in having her, but will of course, be glad when their sister will again be with them. The Pasmore Trio is filling many return engagements on this, their third tour of the Southern States. On November 25th, the Trio played before one thousand students of the Mississippi Industrial College (this being the third engagement), in a course with Jomelli, Bloomfield Zeisler and Paola Gruppe.

We are in receipt of a little interesting booklet from the well known publishing house of Fischer's in New York containing an interesting biographical sketch of Dr. H. J. Stewart whose compositions the Fischer firm publishes. This sketch is written by Allan Dunne and is a well merited eulogy of the work done by Dr. Stewart on the Pacific Coast.



J. S. WANRELL

The Distinguished Operatic Basso and Director  
of The Wanrell Italian School of Singing.



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Signor J. S. WANRELL and Some of His  
Many Talented and Industrious Vocal Pupils

## GODOWSKY—WORLD-FAMOUS PIANO VIRTUOSO.

We want to recommend to the good graces of the San Francisco musical public an artist whom the German critics, that is the most conservative of them, have pronounced the greatest pianist of the day. Leopold Godowsky is a tremendous power in the world of music today. In order that this wonderful pianistic genius may be well known to the music loving people of the Pacific Coast we will quote here a biographical and descriptive sketch of his life and career, and we are glad to add that we have reason to believe that nothing has been exaggerated in the compilation of this interesting sketch.

Leopold Godowsky was born in Wilna, Russ. Poland, February 13, 1870. He made his debut in 1879 at Wilna and then toured Poland and Russia. Godowsky made his first American tour in the season of 1884-5 and made a wide reputation as one of the most brilliant pianists of the age. In 1886 he went to Paris and studied with Saint-Saens from 1887 to 1890. His second American tour was in the season of 1890-1 and he became famous throughout the country, not only as a great pianist, but a wonderful composer as well. In 1895 Godowsky was appointed head of the pianoforte department of the Chicago Conservatory. At the age of seven, Godowsky began to compose, and he has upwards of one hundred MS. works.

In recognition of his supreme art Godowsky has been appointed by the Emperor of Austria, head of the Master School for Piano at Imperial Royal Academy at Vienna. The Imperial Royal Academy was named as such and became a national academy supported by the government at the time Godowsky was asked to take the leadership of the Master School, Sevcik being engaged at the same time to the head of the Violin Master School. Previous to the time of Godowsky's appointment, the whole institution was a private undertaking and not a government institution. A very large salary is attached

## HEINRICH VON STEIN'S ACTIVITY.

We desire to call the attention of our readers to the portrait of Heinrich von Stein upon the front page of this issue—the place of honor. Mr. von Stein belongs to the most successful factors in the musical life of the far West. When the editor of this paper first came to Los Angeles, immediately after the earthquake, he found Mr. von Stein struggling along in a private studio, teaching a few pupils most efficiently. Today, about six years after that time, Mr. von Stein is the director of one of the largest and most prosperous musical schools in the United States. He is not only a



MRS. RICHARD REES

One of California's Leading Soprano Soloists Who is Greatly in Demand for Concert Work.

teacher who understands perfectly how to impart knowledge and how to extract the very best musical intelligence from a talented student, but he is himself a pianist of the highest rank. We have never heard a pianist on the Pacific Coast that understands the instrument better and who is so well equipped for artistic and musically interpretation as Mr. von Stein. In ensemble as well as solo work he is a master of his art. As a director of a Conservatory he understands how to select his faculty and how to secure the best results from teachers as well as students. We have attended a number of pupils recitals at the Von Stein Academy in Los Angeles, and although we listened with the utmost severity, we could not have suggested any improvement, so well did the students do their work, and so exemplarily had been their tuition. Mr. Von Stein is ably assisted in the business management of the Academy by Mrs. Sarah von Stein who combines with a splendid insight into the adequate conducting of a large institution, a unique knowledge of human nature, thus being able to create confidence among the applicants and to present the advantages of the school in their true and most advantageous aspect.

## ARCHILLE ARTIGUES RETURNS HOME.

Achille A. Artigues left San Francisco in 1907 to complete his musical education in Paris. There he spent five years of solid work under the most celebrated masters. For four years he studied organ under Guilmant, the celebrated organist of Trinity, and for one year under Widor, a man of equal international fame, and organist of Saint Sulpice, besides studying composition with Vincent d'Indy for three years. He holds diplomas from the Schola Cantorum for piano, organ, harmony and counterpoint, all taken with the highest possible credits and praise. He substituted the church organ-

organ department at the Arillaga Musical College and has opened a studio there. He will be heard in organ recital during early Spring, taking his selections principally from Bach, Widor, Guilmant and Franck. Mr. Artigues as at present occupying the position of organist at the Holy Redeemer Church of this city.

## WILL L. GREENBAUM'S INTEGRITY.

It is usually our policy at the end of the year to refer at length to the artists that have appeared during the season and to those about to visit us. This year, however, we changed this custom somewhat, as we did not desire to have all the exposition numbers read alike. Still, we do not want to let this paper go to press without commending Impresario Greenbaum's activity in some way. There is one thing in particular that we want to impress upon the minds of the public. In all the years that we have followed the seasons of Mr. Greenbaum there has not been one instance wherein he has not presented the very best artists obtainable. He has never written us an advance notice that was not afterward justified by the merit of the artist. Unlike theatrical attractions the Greenbaum attractions have always been of the finest kind, and no one needed ever to regret having spent the money. Now, a musical factor that can look back upon a reputation like this has reason to be gratified with the results achieved. He has done his share, and more too, to build up the musical status of his community. He has done his duty by the musical profession and the music students. And if the latter would only do their duty toward the impresario, and the artists in like manner, there would not be any reason to complain about adequate concert attendance. Mr. Greenbaum has also done his share for resident artists and when occasionally he expresses his opinion in a not altogether flattering manner, this is not done so much because of any desire to injure anyone, as with the adherence to certain fixed standards which Mr. Greenbaum has set for himself. In throwing his influence to the success of the Beel Quartet, he is doing a great deal for the recognition of resident artists, and we believe that in future when an opportunity arises he will do the same by others.

A. M.

## TRIUMPHS OF ADELE ROSENTHAL.

The musical clubs and managers of the Pacific Coast should keep their eye on Miss Adele Rosenthal, a brilliant young pianist who has recently returned from Europe where she studied under the masters and also appeared frequently in concert. Since her return Miss Rosenthal was soloist at one of the popular concerts of the San Francisco Orchestra, and made quite a sensational impression. She played like a veteran artist and both in technique and expression she proved to be a pianist of the first rank. Soon after her appearance with the orchestra she gave a concert of her own, and proved still further that her artistic qualifications entitled her to recognition as a brilliant pianist in her home city. We are certain that subsequent appearances will prove that Miss Rosenthal is an artist to be reckoned with.

Among the San Francisco artists who have scored successes since the beginning of the season is Mrs. Wm. Henry Banks, pianist. She played Prof. Douillet's Concerto with the composer at a recent Kohler & Chase Music Matinee. She also played Beethoven sonata op. 110 for the San Francisco Musical Club at the Colonial Ballroom of the St. Francis Hotel on Thursday morning, Dec. 12. As a teacher Mrs. Banks has been very successful during the year.

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MISS BESSIE FULLER

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to the position of honor held by Mr. Godowsky at the Master School, and the day he was nominated by the Emperor, ten years of service were given him in connection with the pension he shall receive in case of sickness, inability to work or in case of death, when his family will receive the pension.

Mr. Godowsky is also permitted, according to his arrangement with the Austrian Government, to travel whenever and wherever he wishes without special permission from the Government. This concession in the pianist's favor, makes his American tour the coming season possible. Mr. Godowsky is as widely known as a great musical authority as he is for his piano playing. His following in America is very large and he has first rank as a composer. The famous Russian composer, Alexander Glazounov, and Director of the St. Petersburg Conservatoire, composed his first piano concerto for Godowsky and dedicated it to him. Before his departure for America next fall, Godowsky, as one of the four honorary members of the Imperial Musical Society, is to play this concerto at the 50th anniversary of the Imperial Conservatoire under the direction of Alexander Glazounov.

The Master School of Vienna of which Mr. Godowsky is the leader, has this season moved to Berlin and London and had the most phenomenal success. In fact, it was the surprise of the whole musical world. Mr. Godowsky has been engaged to appear the coming season with all the great orchestras of this country, the Boston Symphony, New York Philharmonic, Theodore Thomas Orchestra, the St. Paul, Cincinnati, Philadelphia and Minneapolis Orchestras. His tour will embrace the entire country and will be one of the most interesting features of the musical season of 1912-13. Mr. Godowsky's season of 1912-13 opened November 21st and 22nd, as soloist with the Philharmonic Orchestra, at Carnegie Hall, New York. In the early part of the present year, Godowsky's Master School played in Berlin and London with such phenomenal success that the performances were the surprise of the entire musical world.



MISS EULA HOWARD

The Dainty California Pianist.

ists of St. Joseph and St. Lou in Paris and also during the summer vacations was invited to play the organ at the Cathedral of Alencon, Beziers and Toulouse, France. Previous to taking up his residence in Paris, he was organist at the French Church in this city for six years, and also substituted in St. Ignatius Church, Geary street, Temple and Bush street, Temple. He has accepted the

# Some of the New York Press Comments on Gottfried Galston, Who Made His American Debut on Nov. 2, 1912

W. J. HENDERSON, in New York Sun, November 3, 1912

Mr. Galston is a young pianist and his fame has not swelled the prints on this side of the Atlantic. He has demonstrated his serious attitude toward his art by writing a "Studienbuch," which shows him to be a very thoughtful student of piano music. His recital yesterday afternoon disclosed sterling qualities and he will without doubt grow in the favor of the public.

Mr. Galston is not what the average concert-goer would regard as a virtuoso. He has none of the superficial charm, none of the exciting brilliancy, none of the finger

magic associated with performers of the purely virtuoso type. On the other hand, it would be a grave injustice to him to say that he is a pedantic pianist, an illustrating lecturer or demonstrator of the method of interpretation. He is, indeed, of the interpretative school, and his playing depends for its interest largely upon the plan of exposition. Mr. Galston's equipment for his chosen task is a sound technique and a style which combines immense vigor with flashes of fine but continent poetic communication. In big forte passages Mr. Galston produced yesterday a splendid quality of tone and displayed imposing breadth

of style. In the more introspective variety of cantabile, such as that of the "Hammerklavier" sonata, he showed exquisite refinement in tint and phrasing and a sentiment which possessed an aspect of dignity.

His program was not altogether conventional. It began with the Bach organ chorals in E flat major and G major, arranged by Busoni. Following these came the "Sicilienne" of the same master, arranged by the pianist himself, and then Busoni's ponderous and even confusing arrangement of the prelude and Fugue in D major.

H. E. KREHBIEL, in New York Tribune, November 3, 1912

Aeolian Hall, a new concert room, was opened to the public yesterday afternoon, and a piano virtuoso, heretofore unknown even by name to the city's music lovers, entered into the ken of a great many of them. The temptation would be strong to say that Gottfried Galston the newcomer, not only entered into the knowledge of the local public, but won a large and lofty place in the regard of a large portion of his serious element. In time Mr. Galston may become a hero of the dashing danes of our recital rooms, but if he does it will be because that affection which is the bane of music will have taken a new direction. It will be well if he can be spared that fate and left to the appreciation of the judicious and

healthily minded. It was to them that his first recital appealed both in program and performance. His attitude toward his art appears to be that of a sincere devotee. His conception of beauty is healthy and inspires respect and admiration even when his proclamation awakens questionings. He is a pianist to be reckoned with seriously, plainly a hater of shams, sensationalism and sentimentality; a lover of good things and true; a thinking musician; a dignified artist in whom feeling and intellect are happily and equally paired; neither a mushy emotionalist nor a dry pedant. These were the impressions created by all that he did yesterday, but most emphasized

by his playing of the music of Bach and Beethoven, with which the recital was opened.

After the music of the Titans had been disposed of the rest of the afternoon was given up to Chopin—a dozen studies, the berceuse and the polonaise being the contribution of him who was the incarnation of the voice and spirit of the piano—"the piano bard, the piano rhapsodist, the piano mind, the piano soul," as Rubinstein characterized him. In this music, the newcomer measured his strength against a score of popular idols, and held his footing best with those—they are not the most admired—who believe that there is a virtue essence in Chopin's music.

RICHARD ALDRICH, in New York Times, November 3, 1912

Gottfried Galston, a pianist of whom good reports had reached this country from Germany, where he now lives, though he is of Polish origin, made his first appearance in New York yesterday. He played in the new Aeolian Hall, the newest of New York's concert halls, which was then employed for the first time. Both the pianist and the new hall acquitted themselves honorably. It was something of an ordeal to make a first appearance before a strange public in a new hall whose acoustic properties and suitability for music were untested and therefore necessarily uncertain; but the pianist must speedily have

found that he was in surroundings highly favorable to him and his instrument.

He showed himself to be an artist of strong and vigorous fibre, of excellent musicianship that goes deeper than the externalisms of his art, of fine musical feeling. It cannot be said that his is a profoundly poetical spirit, so far as he revealed it at this first recital, nor one that is deeply touched either by the subtler sentiments, by kindling romantic fervor, or by flaming passion. If the gamut of his emotional expression is not wide, there is nevertheless, a sympathetic quality in much of his playing, and in much

of it a splendidly sane and manly vigor. It is always far from display, or from any appeal to unworthy sensation, and Mr. Galston follows a high ideal line that he has marked out for his own.

His command of tonal effects upon the piano is unusually fine, and he employed in his playing a wide variety of such effects, amplified by an intelligent and skillful use of the pedal. This, while it may at times have seemed excessive, was not so through carelessness or confusion, and almost always had in view the exploitation of some of the most characteristic effects of the instrument.

HENRY T. FINCK, in New York Evening Post, November 4, 1912

Mr. Hanson, in fact, got ahead of everybody by securing Aeolian Hall for the opening night for one of his imported pianists.

Fortunately, this imported pianist proved to be worthy of the important occasion of inaugurating a new concert hall in the American metropolis. Probably if the Custom House officials had known what a valuable artist he is, they might have put a prohibitive duty on him, which, however, our next President would have removed as un-

fair to the public. Gottfried Galston hails from the festival town of Munich, which is his present home; but by descent he is a mixture of Magyar and Slavie, Hungarian and Bohemian—an excellent blend for pianistic purposes. He is the author of a valuable treatise, a "Studienbuch," from which most pianists of the day can learn a good deal of what will be reviewed in our literary columns; and he has made a name for himself abroad. After hearing his playing yesterday and noting its effect in arousing the

enthusiasm of the audience which filled the hall, it is safe to predict that he will be one of the concert stars of the season throughout the country.

He chose for the "Woche des Hauses" a program devoted to Bach, Beethoven and Chopin. Had he included Liszt, he would have had samples of the works of the four men who have done most to develop the music of the piano. To Liszt he will doubtless give tribute in a later recital, for in this book he pays him eloquent homage.



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Frank La Forge Plays Accompaniments Worthy of the Singing

Since Madame Marcella Sembrich, still the peer of colorature sopranos, will appear in San Francisco some time next month, the following extract from the New York Sun, of which W. J. Henderson is the musical editor, should be of more than passing interest to our readers:

The mellowing of the artist in maturity is one of the most significant things in the world of art. The young man rejoices in his youth, and if he is a painter draws in the reckless boldness and colors with prodigality reserving nothing, sparing nothing. The writer is prone to spill half the treasure of the dictionary on a fancy which might better be crystallized in a phrase, and in this latter wise the ripe artist in words puts it before his reader. The young pianist thunders along the keyboard and knows nothing smaller than a mezzo forte. The youthful orchestral composer calls for more instruments than a Strauss and would scorn to use the simple orchestration of a Mozart. So, too, the young singer pours out a tumult of tone and overwhelms an audience by mere power of sound. But the singer who has reached the golden years of the autumn of a splendid career applies tone with confidence and makes effects in subtle, elusive but expressive shades. Thoughts of this kind are invariable when Mme. Marcella Sembrich comes to town and gives a song recital as she did yesterday at Carnegie Hall. There never was a time when this truly wonderful singer could hurl a great volume of tone into an auditorium. Her voice, perfect in quality and in that uncommon trait of humanity which makes every utterance a direct personal communication, was always a small one. To be sure,

at its best. But in the course of the afternoon, as the nervousness was overcome, the tone became sure and more brilliant.

At all times, however, the instrument was one upon which the artist played with consummate skill. It is not necessary to reprint the entire programme. A charming effect was obtained by singing without interruption three Franz songs, "Wonne der Weimuth," "Es hat die Rose sich beklagt" and "Aus meinem grossen Schmerzens," all three of which were given with most eloquent feeling. Nothing could have been more beautiful than the singer's interpretation of Cornelius's "Kommt wir wandeln," except of course her delivery of two of Schumann's "Liedertänze," which knocked at the gate of tears. The present writer is unable to recall any interpretation of these matchless gems of vocal art which approaches Mme. Sembrich's except that of Lilli Lehmann, but Mme. Sembrich brings the searching emotion of the songs more closely home to the hearer than any one else ever did. The flowerlike delicacy of "Roselien" and the cameo carving of the "Saidman" were triumphs of singing. But cataloguing is not really instructive. It was a really memorable afternoon. Not unworthy to be associated with the singing of Mme. Sembrich were the accompaniments of Frank La Forge, who supplied an instrumental background as rich in tonal tinting and poetic feeling as the foreground made by the soprano herself.

### THE L. E. BEHYMER MUSICAL BUREAU.

The L. E. Behymer Musical Bureau has taken on a different phase this year from that of the previous sixteen years of musical endeavor. Usually all attractions have been booked from the Los Angeles office, and all parts of the Southwest handled from that point. The increasing business throughout the towns and cities of Northern California, outside of San Francisco, Oakland and Berkeley, the Greenbaum territory, has assumed such proportions that Manager Behymer has arranged to handle that section of the state from San Francisco, and has opened an office in the Kohler & Chase Building with Mrs. E. M. S. Fite, of New York City, as associate manager.

For many years the various musical clubs of California have purchased their European and Eastern artists from the Behymer Bureau. The building of the Philharmonic Courses has resulted in the purchasing of vocalists and instrumentalists at wholesale prices and the retailing to the local clubs, lodges and school organization at even a less figure than such organizations would be compelled to pay if they were buying direct from the Eastern managers. This is not only beneficial to the local organization financially, but enables courses to be booked in circuits where jumps are shorter, the artists rested and the results more satisfactory.

This year has witnessed already great activity in the sections covered by the Behymer office. The state tour of Mme. Johanna Gadski and Edwin Schneider was most successful; Riccardo Martin, tenor, and Rudolf Ganz, the pianist, were heard with the Saturday Music Club in Sacramento and in the Philharmonic Courses of the South; Beatrice Priest Fine enjoyed a large number of remunerative contracts with the music clubs all over the state; the United States Marine Band enjoyed a splendid series of engagements and Yolanda Mero was successfully introduced in San Jose, Los Angeles, and San Diego. The Alice Nielsen Company in opera and concert filled an entire week in Los Angeles, and the Lombardi Opera Company played the most successful season they had yet enjoyed at The Auditorium in Los Angeles.

Naud Powell, the violinist, appeared in Southern California with the Spinet Club of Redlands, the Amphion Club in San Diego, the Chamber Music recitals in Los Angeles, at the Notre Dame Conservatory in San Jose and after the San Francisco engagements under Manager Greenbaum and a trip to Honolulu, will fill dates in Stockton and Sacramento.

Mme. Gerville-Renche, the well-known contralto, appears under the auspices of the Saturday Club at Sacramento; is soloist for the Southern California Teachers' Association, sings with the Los Angeles Symphony Orchestra, is one of the second series of the Great Philharmonic Course of Los Angeles, and will be heard elsewhere under this management.

Tours have already been formed, or are in formation, through Arizona, California, and Nevada for Ellen Beach Yaw, lyric soprano, Harry Clifford Lee, baritone, Joseph Lieven, contralto, Clara Butt, contralto, and Kennerly Rumford, baritone; Leopold Godowsky, pianist, Mischa Elman, violinist, Brabazon Lowther, baritone, Mme. Marcella Sembrich, prima donna soprano, Mlle. Adeline Genée, with Orchestra and ballet; the Lombardi Opera Company for a return tour of the State with five weeks at The Auditorium; Claude Cunningham, baritone, Mue. Corinne Ryder-Kelsey, in joint recital; Kittle Cleatham, disease, Mme. Eleonora de Cisteros, mezzo-soprano, Eugene Vayve, violin virtuoso, Julia Culp, contralto, Mme. Hortense Paulsen, soprano, Esther Plumb, contralto, Dorothy Temple soprano, the Krauss Quartet in chamber music, Isadora Duncan and her company of dancers, added to which are quite a number of engagements for the leading vocalists and instrumentalists of both San Francisco and Los Angeles.

This office also handles the Los Angeles Symphony Orchestra and the Los Angeles Woman's Symphony Orchestra, in addition to acting as director of amusements in general and promoting tours of all high class musical, dramatic and literary attractions.

It is interesting to note that since the formation of the Behymer Bureau the increased interest in music throughout the State has resulted in a higher grade of

artists being secured in groups of three, four and even eight and ten well known vocalists and instrumentalists, appearing in the various cities at frequent intervals throughout the musical season. These clubs include the banner musical club of the State, the Saturday Club of Sacramento, the Fresno Music Club, the Music Study Club of Santa Barbara, the Philharmonic Series of the College Notre Dame at San Jose, the Spinet Club of Redlands, the Tuesday Musical Club of Riverside, the Amphion Club of San Diego, the Philharmonic Course for Bakersfield, Tulare, Hanford, San Jose, Stockton, Reno, Nev., Phoenix, Tucson, Bisbee, Globe and Prescott, Arizona, as well as many individual engagements throughout these sections.

It stands to reason that a Bureau handling such headliners as those passing through the Behymer management, and surrounded with lesser musical lights, a series can be promoted for any size club, civic society, school, in which reasonable prices for season tickets may be charged, and where even limited seating capacity and patronage are to be taken into consideration, and therein lies the secret of the success of this Bureau. The minimum of price and the maximum of art. No club, society, or school is too small to be considered and very often wants are supplied at cost to help establish the work in the more sparsely settled localities. Nothing but the best in music is handled, and references to the local work done always result in the engagement of additional events during the season. The best Bureaus of Chicago, New York, London, Paris, Vienna, Berlin and Munich are represented in the Southwest by this Bureau.

### WALKER WHITESIDE AT THE CORT.

Walker Whiteside comes from the Hudson Theatre, New York, to the Cort Theatre here for an engagement of two weeks commencing on Sunday evening next, with "The Typhoon," the play which has created such a profound impression in Europe, and which took New York by storm last season. The play is something entirely distinct from the ordinary run of dramas presented in recent years, its features of theme and insight



BRABAZON LOWTHER

The Eminent Baritone Soloist Who Will Appear in Recital Here Next Month.

into the workings of the strange people of the far Orient accounting largely for its unprecedented vogue. The story has for its principal characters a coterie of Japanese diplomats settled temporarily in Berlin to watch the trend of European affairs in the interest of the Mikado. The leader of the party, Tokeraimo, the role portrayed by Mr. Whiteside, is a brilliant young diplomatist enjoying the implicit confidence of the great men of his country. He unfortunately becomes entangled in a love affair with a fascinating demimonde, and in an excess of jealous fury strangles her to death. The importance of the mission that Tokeraimo is employed is so great that the other members of the embassy band together to protect him from the consequence of his crime, one of his chief associates offering himself as a willing victim to save his chief. The substitute suffers the penalty for a crime he has not committed, but remorse undermines the health of the guilty Tokeraimo, and his mission is barely completed. The stage settings are exquisitely appropriate, steeped in the true Oriental atmosphere, and a long cast of finely differentiated types of Japanese and Europeans give a tone of vivid actuality to this unusual and remarkable drama. Mr. Whiteside will be well remembered for his wonderfully effective characterization of the dreamy Jew poet in "The Melting Pot," and his return to San Francisco in a play that has proven the most sensationally successful of anything on tour this season will be heartily welcomed. His leading woman is Miss Florence Fisher, a beautiful and particularly clever actress, and among those prominent in his fine company are Stephen Wright, Hubert Wilkie, Grant Sherman, Arda LaCroix and Maude Shaw. At the Cort Theatre the final performance of "A Modern Eve" will be given tonight.

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MME. MARCELLA SEMBRICH

The World's Greatest Colorature Soprano Who Will Visit This City Next Month.

those who used to hear her in her operatic days know that this voice always carried well to every part of the theatre, but this was because it was perfectly produced. Faulty tone-emission would have made much of Mme. Sembrich's singing in the opera inaudible, but her admirers will remember that this was never the case. Since she has confined herself to the field of the song recital music lovers have never ceased to be ravished by the remarkable effects which she obtains while holding herself within a very narrow range of dynamics. She essays no songs calling for the heroic style. She makes no attempts at heaven storming declamation. She keeps to lyrics of musical speech, profound tenderness, pathos expressed and poignant, or a gayety refined and gentle, and at times a humor as fine and shining as a web of gossamer.

In the delivery of such songs Mme. Sembrich displays an art which rests upon a musicianship complete and authoritative, and upon a poetic insight possessed by very few opera singers. With these two things she fashions interpretations which unite delicacy of verbal touch with exquisite distribution of tonal color. The development of climaxes in her songs, whether grave or gay, is something which should furnish food for thought to every student of the vocal performance, young or old. There is no living singer who is too great to get a hint now and then from Mme. Sembrich, while for the less experienced or less gifted of the vocal tribe she must ever be a teacher in all that constitutes great art. It ought to be worth something to them all to know that time cannot do even so high a mistress of singing of her anxious sense of responsibility to her public. Mme. Sembrich is a concertist always nervous, and it is pretty safe to say that she was more than usually so yesterday. In the earlier numbers of her programme her voice showed the effects of this nervousness. It was somewhat shaky and veiled. It was certainly not the present Sembrich voice

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# Sembrich Laments End of Pure Singing

Effective Acting, and Not Lyric Perfection Demanded, in Modern Opera

Interview in the New York Times, Sept. 30, 1912.

It is the duty of somebody of importance in this vicinity to deserve a benefit, for it is only on these terms that New York may hope to hear Marietta Sembrich in opera again. The celebrated soprano, one of the last of that band, constantly growing less known as bel canto singers, is in New York again for the first time in a year and a half, preparing for a concert tour which will take her from coast to coast, and will last many months, and in which New York will be included twice. But she will not sing in opera again.

"It is a great temptation to me, the opera," said Mme. Sembrich one day last week in her apartment at the Ritz-Carlton. "But I promised myself that I should never sing in lyric drama again. I made my farewell appearance, and it shall be my farewell appearance. But, somehow, it might happen that I could sing at a benefit performance of opera. That I should like to do, some time. My voice is still capable of opera, I assure you!"

"What do you think will become of the tradition of singing which has been handed down from the old Italians?"

"Ah, that is something which it is hard to tell. The bel canto singers are fast disappearing. There are very few of them. The tendency in opera nowadays is to strive for correct mise en scene, for effective stage management, for dramatic action, for good enunciation. The opera composers devote their attention to the orchestra. This is all in the way of progression. What a

"The situation today is a peculiar one. The singer is greatly assisted by the heavy orchestra, by the beautiful costumes, the scenery, and the lighting. Often in the Grand days I have walked on the stage with a couple of plain chairs and a table, with the chorus standing in a stiff row behind me. One had to sing, that was all, there was nothing else to do.

## Wagner and Voice Ruin.

"It used to be believed that Wagner would ruin the voice, that he would destroy the singer. So he would let the singer let him. But Lilli Lehmann and Jean de Reszke taught us differently, and in some instances, notably that of Olive Fremstad, this tradition has been preserved. One can sing Strauss. Did not Olive Fremstad sing 'Salome'? One could even sing 'Elektra.' 'Louise' can be sung. All of the modern operas can be well sung, and they will make a greater appeal; and the singer will be able to cope longer with public life. It is a pity that while everything else on the opera stage has so much improved, singing is retrograding."

"What about the golden age of singing when there was no special voice, when singers sang contralto as well as soprano parts?"

"That is true in one sense, and in another it is not. It is a fact, of course, that many of the famous singers sang such widely differing roles as Orfeo and Amina. Pauline Viardot was one who accomplished this apparently difficult feat; and it was difficult in the sense that probably no singer of to-day would attempt it. But I have known all of Pauline Viardot's cadenzas and I know how she sang the works. She sang 'Orfeo' as it was written and 'Sonnambula' three keys lower than it was written. But she had the execution, the facility in coloratura which made possible a feat which most contraltos of to-day would have to balk at.

## Sembrich as St. Cecilia.

"How great Pauline Viardot must have been I can only guess; I have never heard her sing. But I knew her well and she often heard me. She used to tell me that there should be a St. Cecilia opera written for me, so that I could appear as the patron saint of music in my three capacities of singer, violinist, and pianist. Patti, of course, I have heard, and there is no singer of this age with such a voice, the most exquisite timbre that a human voice ever possessed probably; just as Caruso to-day has a voice of a tone quality which no other tenor can equal."

"Will you ever teach?"

"I don't know," she finally answered. "I have never decided whether I shall or not. I should like to. Sometimes I think it is my duty when I finish singing to try to hand on the tradition of the art to others. Perhaps I shall try to do this. It would make me very happy. For the present, however, I am wholly concerned with concert tours.

I open my tour on Oct. 12 in the new Toronto Arena, when I shall sing three times with orchestra, and then I sing constantly for several months. I have brought over with me a young 'cellist, Gutia Casini, a Russian, 16 years old, whom I found in Leipzig. He will be a great artist, of that I feel sure. He will assist me, in my out-of-town concerts. In New York, of course, I shall appear alone. My programme? Well, no, there are not exactly what you would call novelties, but there are many songs which I have not sung before.

## Want the Older Songs.

"Audiences are always wanting some of the older songs to which they are accustomed, and I try to mix some of those in with the newer ones. My first programme includes songs by Robert Franz, Peter Cornelius, Brahms, and Schumann. No other composers will be represented on it. I have never sung a Franz song here before, and all of the Brahms songs are new to me. They are 'Lerchengesang,' 'Ao die Veilchen,' 'Nachtigall,' and the 'Zigeuner' lieder, of which there are seven. Schumann's 'Mignon' is seldom sung, and I shall sing that, and also his 'Waldegesang.'"

"Aren't you going to sing 'Wie Melodien?'"

"There!" exclaimed the soprano delightedly. "What did I tell you? You are just like my audiences, asking for the old favorites. Indeed, I shall sing it, somewhere, perhaps for a recall number."

"The second programme contains more names and it is not altogether decided upon. I begin with a Schubert group. The second part will probably be devoted to Wolf and Richard Strauss, and the third to songs by Saint-Saens, Massenet, Rachmaninoff, La Forge, and Arthur Foote. You see, there are no new composers represented. I have found no new German songs, and most of the new French songs demand a very intimate hall to make their concert and full effect. There are two American composers represented on my New York programmes, you see, and I shall sing other American songs on my tour, including songs by Henry Hadley and Reginald de Koven, who has written a group of very nice songs, for me, especially, but the words are in French."

"Is there any possibility of your being heard with orchestra in operatic airs this Winter?"

"Perhaps, I don't know yet. I should like to sing 'Voice of Primavera' again, for instance. There are two 'Fledermaus' has been beautifully revived, and that the 'Voice' forms part of the ballet. I shall go to see it."

## Excitement in Russia.

Mme. Sembrich spent most of last winter touring in Russia, and she reports some thrilling experiences. "Once I was booked for a concert at Nijni-Novgorod," she said. "I arrived there from Moscow at 11 o'clock

at night in pitch darkness, and the thermometer a low as possible. It was frightfully cold. Then I was told that the railway station and Nijni-Novgorod are separated by a river, that in summer there is a pontoon bridge across this river, but in winter one has to cross upon the ice; that as yet the ice had not frozen sufficiently for the police to allow a sleigh with horses to cross it, but I could be taken across in a sledge pushed by one man.

"I straightway declined to take any such risk. How could the police know whether the ice would support man or not if they were sure it would not support horse? So I waited two hours and took the same train back to Moscow. Prof. Stengel, my husband, had been ill and did not accompany me, and he was very much surprised to find me coming back again. We telephoned and cancelled the concert. I was very sorry, but what could I do?"

"I see you are looking at my arm. It is just out of sling. I broke it last month saving the life of my little dachshund. We have five dogs, but I think that is my favorite. It crouched in the road in front of a motor, terrified to move; so I rushed forward and grabbed away just in time, and then my skirt was so tight, I think, I fell squarely on my face and broke my arm. My husband thought I was killed, and in getting me back home he forgot all about the dog. I was disappointed when I learned that, besides breaking my arm, had lost my pet. I think I cried more for his loss than I did for the pain. What was my joy to hear his yell in the garden at 11 o'clock that night!"

## Moving from Lake Geneva.

"We are moving away from Lake Geneva, you know. It is beautiful there, and there is quite a colony of musicians, Paderewski, Josef Hofmann, Rudolph Ganz, Dalmores, Harold Bauer, and others, but the climate



MACKENZIE GORDON

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puty it is that the art of singing is not progressing along with the rest!

"But it is not, that must be admitted. It is very easy for a girl with good looks to achieve success on the operatic stage now, after she has studied a very short time and has by no means placed her voice.

## Modern Effect of Acting.

"That could not be done when I was studying. One cannot sing 'Norma' or 'Sonnambula' without study, and hard study. In the modern works an effect can be made with acting. In some of them it is scarcely necessary to sing at all. Not necessary, I say, but how much better the words sound if they are properly sung, and how much longer a voice lasts if it is properly used."

"It is just as important to sing Wagner as it is to sing Bellini. And it is the voices that are properly used that last. Look at the career of Lilli Lehmann, how long and honorable it has been; and she has sung heavy roles like Brunnhilde and lighter ones like Violetta and Norma. But she has never misused her voice."

"Fifteen years ago I was a leading member of a company which was producing Italian opera in St. Petersburg. The famous Italian baritone Battistini, who has never sung in this country, was also a member of that company. After we had sung in St. Petersburg I never heard him again until last year in Rome, fifteen years later, when he was over 60. I heard him sing Donizetti's 'Don Sebastien.' His voice was just the same; his art was just as consummate. Such is the result of a correct training in bel canto singing."

"I can say for myself that my voice could never have lasted so long if I had not sung correctly. Too, I have been careful in my selection of roles. My voice is a high soprano, but it has power, and I could have been heard in dramatic parts, but I did not force it to stand the strain of such roles."



MISS MARY CARRICK

The Brilliant Young California Pianiste Who is Preparing One of Her Rare Concert Programs

too severe in Winter for my husband. So we have built a house at Nice, where it is delightful, and this fall our things will be moved down there.

"I have not heard much opera this winter. One does not hear good opera now in Russia. But I heard 'Die Rosenkavalier,' and I would say that Strauss seems to be going back to Mozart; it requires good singing. And now he has written 'Ariadne and Naxos' for a coloratura soprano."

"Last year you had 'Le Donne Curiose,' the most charming of operas, almost as good as 'Falstaff.' I constantly urged Mr. Conrad to give that, but he wouldn't. I also wanted him to give 'Les Contes d'Hoffmann.' In fact, it was with Grau that I first argued for the beauty of that work. But he wouldn't listen. I wanted to sing all the three soprano parts."

"The day has changed; the public wants to hear new opera here every week now. In Grau's day they wouldn't listen to new operas; but they listened to wonderful company. Grau had the singers."

## ELIZABETH SIMPSON KEPT VERY BUSY.

The past year has been a very busy one for Miss Elizabeth Simpson, the well known pianist, lecturer and teacher. In addition to her large class of private pupils she is at the head of the piano department of the California Institute of Musical Art, and has frequently appeared in recitals and lectures. She scored a brilliant success in her illustrations of pianoforte works of Thomas Whitney Surette at the University of California last summer, and she also appeared as lecturer, before the State Convention of Music Teachers in Los Angeles. Miss Simpson has been engaged to deliver a series of lectures on the appreciation of Music at the California Institute of Musical Art in the early part of the New Year, and she will present advanced pupils in recital during the coming season.



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By HELEN COLBURN HEATH

(Continued on Page 26, Column 3.)

## Greenbaum's Attractions

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## Gottfried Galston Limits Great Piano Composers to Five

Bach, Beethoven, Chopin, Liszt and Brahms at the Head of Pianistic Literature. All Others

Far Below in Creative Power

(From an interview in the N. Y. Times, November 4.)

According to Gottfried Galston, the young Austrian pianist, who is touring this country for the first time, there are five great writers for the piano—Bach, Beethoven, Chopin, Liszt, and Brahms—and the greatest of these is Bach. Other composers fall far below this list, but Mr. Galston does not hesitate to play them on occasion. "If I had my way, I think I would play nothing but Bach in public. He is the perfect composer," he said one day last week to a Times reporter. "But that is not possible. However, I stick as closely as I can to the five names I have mentioned. 'That does not mean that there is not much that is interesting in modern music.' In fact, the music of Arnold Schoenberg leads me to believe that the possibilities of the piano are not yet exhausted. Schoenberg, who is the 'most modern of modern composers, has written very little for the piano, three short pieces. I have had these in my possession for two years, and know their note for note, and yet I do not understand them. However, in spite of my lack of understanding of these pieces, I feel, as a musician, that there is something there, that Schoenberg is not a musical bluff. I am beginning to have a glimmering of what he means when he makes his odd key relations." "Will you play any Schoenberg here?" "How can I when I don't understand him?" That is like asking me if I will speak Chinese. Yes, I will play Schoenberg's music, indeed, just as soon as it seems to mean something to me, but I do not know when that will be.

### Leaves Russians to His Wife.

"There are other moderns. The Russians I leave to my wife, Sandra Droucker, herself a Russian, and a pupil of Rubinstein. I do not play one single Russian

I often play it together with enjoyment. There is wonderful music in that composition." "Grieg?" "The Grieg concerto is common sweet stuff." "What style do you think is the proper one in which the piano should be played—that of Thalberg or that of Chopin?" That is a question about which people have differed continuously, but it is not a question at all for me. Paderewski, for instance, plays very beautifully in his limited style. The technique of the pianist has greatly improved, and so has the instrument itself. One is able now to get massive orchestral effects out of it. I must confess that in many ways Busoni is my favorite pianist, just as Rubinstein was probably the greatest of all pianists. With him, however, it was something more than pianism. There was something demagogic about Rubinstein. Who has that quality to-day? Nikisch is a charmer and so is Paderewski. Perhaps there is something of the demon in Vsaye. Yes, I think he possesses a little of that quality of infernal magnetism.

### Success by Pure Pianism.

"But most of us succeed by pure pianism, if we succeed at all. There are many good pianists, of course. The instrument in some cases plays itself; it is not like the violin. It is not pleasant to hear the violin scratched by a slightly inferior player. One can stand mediocre piano playing. A violinist must be great, while a good pianist occasionally pleases.

"At my recital I am playing Beethoven's concerto, Opus 106. It is seldom played on account of its difficulty, and do you know what one of its greatest difficulties is, the test of memory. Yes, there is a fugue of sixteen pages, with many voices, which at times are very involved. Now, a Bach fugue seldom lasts more than three pages. Any pianist will tell you that the memorizing of a fugue is the hardest test of the modern idea that all music should be played in public without notes. The sonata's length is also forbidding. It plays thirty-eight minutes. There are the concertos of Brahms, both of which are seldom performed, and both of which I hope to play in this country. Great music, this. Of course, Brahms is epigonal. It is for this reason that, while I admire his symphonies as pure music, I do not assign them the same place that I assign the Liszt symphonies. Godowsky has done something to advance the technique of the pianoforte with his arrangements of the Chopin studies. No one but Godowsky can play them all, but he seems to be able to do so. I do not think they should be played in public, but I always give them to my students. They are admirable studies. In all of them, even those arranged for both hands, and some of them are arranged for the left hand alone." As a parting epigram, Mr. Galston said: "Do not believe a pianist when he tells you how he plays a certain passage. Every pianist has two fingers, one to show his friends and the other to use when he is playing in public!"

### CHRISTMAS MUSIC THAT WILL DELIGHT.

Beautiful Yuletide Selections Will Bring Christmas Cheer Into Thousands of Homes all over the World.

The approaching holiday season is eagerly awaited by multitudes of people who are longing to hear again the songs, hymns, and carols of Christmas time and no matter in what part of the country they reside they will be able to enjoy these selections in their own homes, for a very attractive collection of Christmas music is provided in the list of new Victor Records for December. "The Birthday of a King," one of the most dramatic of the compositions describing the coming of our Lord, is beautifully rendered by Lambert Murphy, of the Metropolitan Opera forces, and a fine melody of Christmas songs and carols is splendidly sung by the Victor Mixed Chorus. That most popular of all German Christmas Hymns "Stille Nacht, Heilige Nacht," is given with admirable diction by Marguerite Dunlap; Elizabeth Wheeler sings a charming little Christmas folk-song of Brittany, "No Candle Was There and No Fire!" and Frank Croxton's rich and resonant bass voice is heard in "Nazareth," Gounod's majestic song of the Nativity. Arthur Pryor's Band contributes a Christmas fantasia of five appropriate numbers, and Victor Herbert's Orchestra plays a Christmas record especially for children—the charming "Toymaker's Shop" number from Babes in Toyland, in which are introduced all the toy imitations which made it so effective.

Two records by Clara Butt, the famous English contralto, are of particular interest at this time, because this artist will shortly make another tour of the country, and the numbers are two of her most attractive selections. Hullah's setting of Charles Kingsley's pathetically beautiful poem "Three Fishers," is eminently suited to this artist's lovely voice, and her rendition of this grimly realistic story of the lives of the humble fisher folk is a most thrilling one, and her record of "Abide With Me," is undoubtedly one of the most remarkable records of a contralto ever issued. Arnold Schoenberg's famous old Strauss vocal waltz, "Tales from Vienna Forest," and delivers it with a clearness and purity of tone and with a brilliancy which excites the admiration. Louise Homer renders a sacred number, "Come Unto Me," with that depth of feeling and richness of vocal beauty for which she is noted, and with Alma Gluck she takes part in a splendid duet of the "Love," "Oh That We Two Were Maying." The great "Love Duet" from the Flying Dutchman is exquisitely rendered by Johanna Badski and Otto Gortzi; the favorite "Jeune Fille" of Jean Williams a fine opportunity for some excessive singing; John McCormack sings a Shakespeare song, "Take Oh Take, Those Lips Away," which suits him perfectly, the high A natural at the close being taken with the delicate pianissimo which

miliar song of bygone days. Allan Turner gives a highly pleasing rendition of "Oh Promise Me" from Robin Hood and the new bravura ballad, "Till the Bands of the McCormack can manage so beautifully and George Hamilton revives a Mary ballad, "Good night, Little Girl, Good Night."

The delightful "Serenade" of Moszkowski's is given as a violin solo by Maud Powell and this simple melody is played with a beauty of tone and tenderness of expression that are exquisite. The Chopin "Ballade," played by that eminent pianist, Vladimir de Pachman, shows admirably the beautiful tone and marvelous evenness of touch which have made this artist the foremost exponent of Chopin. Herbert L. Clarke, the cornet soloist of Sousa's Band, renders a charming Hawaiian love song "Olohae," and the Sousa organization gives the impressive Indian funeral march from MacDowell's Woodland Sketches. Two splendid concert marches are rendered by Vessella's Band and Kryl's Bohemian Band; and Arthur Pryor's Band contributes four splendid numbers, including an attractive three-step in dance tempo. Florence Hinkle makes her Victor debut by singing most effectively the "Ever Since the Day" aria from Louise, and Reichardt's beautiful "When Bloom the Roses" is given with serene loveliness quite unusual. Lucy Isabelle Marsh sings the brilliant "Homeland" from The Merry Countess with a dash and spirit that are most delightful; Agnes Kimball contributes van der Stucken's beautiful love song "Oh, Come With Me in the Summer Night," and the Victor Opera Company, besides giving a rousing medley of "Gems from The Mocking Bird," journeys into the realm of grand opera and presents a splendid medley of seven numbers from that greatest and most popular of one-act operas, Cavalleria Rusticana.

The Victor Minstrel Company gives a miniature minstrel show, getting off a number of good jokes and singing several old-time popular dainty melodies. That popular minstrel, Frank Combs, sings an old ballad favorite "Beautiful Isle of the Sea," and "Afterwards," a fa-



MISS ADELE ROSENTHAL

The Brilliant Young Piano Virtuosa Who Aroused the Public to Enthusiastic Applause Recently.

composition, not even the celebrated concerto of Tschalkowsky. I am afraid, however, that I have omitted to learn that because I do not admire it. I consider it bombastic and vulgar. There is much that I like about Rachmaninoff, but Scriabine is to me the ideal of the modern Russian composers. "He has just written a Prometheus symphony which has been given in St. Petersburg with the aid of a piano of light, that is, by manipulation of the keys, one can turn on the seven rainbow colors. Thus the hall is flooded with different colored lights, the colors changing with the music. It is very expensive, and it is said that the purses of musical amateurs are called into requisition whenever the work is given.

"The modern French school has much good music to offer. I admire especially Ravel, but I also like Debussy's music, and at home I have gone over Dukas's piano sonata, an interesting work. Ravel to me is more vivid and virile than Debussy. They have some points in common, but Ravel has originality, especially in his later pieces. Of the English school I know the works of Cyril Scott, but most of the English composers turn their attention to composition for the orchestra or the voice. I know little of your American composers, but I have read over the concertos of MacDowell without too great enthusiasm, I confess. But all over Europe studying are young American composers with great talent, and your day is sure to arrive, for I believe that there is much yet to be said by way of the pianoforte." "What, in your opinion, was the last of the great piano concertos?" "Beethoven's Emperor," answered Galston without hesitation. "How about Rubinstein?"

### Calls Rubinstein Old-Fashioned.

"No; Rubinstein is old-fashioned. His music is not great. It does not have the lasting quality." "Liszt?" "Ah! There I must disagree with myself. Perhaps Liszt's E-flat major concerto is the best of the great piano concertos. It is certainly great, and most pianists owe a great deal to it. The other concerto of Liszt I admire almost as much, although it is not so much of a favorite with the public. Liszt is one of my gods. His piano music and his symphonies seem to me to be very great. He made a very wonderful transcription of his 'Faust' symphony for two pianos, and my wife and



SIGMUND BEEL

The Refined Violinist and Leader of the Matchless Beel Quartet.

Desert Grow Cold." An amusing "hit" from the musical comedy Oh, Oh, Delphine, "Everything's at Home Except your Wife," is rendered by Billy Murray, who also sings a number of other solos and several duets with Ada Jones; and the Peerless Quartet, American Quartet, and Lyric Quartet also contribute to this month's entertainment. This review of these new records would not be complete without reference to the eight new educational records, for Victor Records are playing a prominent part in the education of the children and their value is shown by the fact that the Victor has been endorsed and adopted by the New York City Public Schools—the largest public school system in the world. Four of the new members are recitations for the children by Georgene Paulkner, and four songs by Elsie Baker, whose full, smooth voice is heard to advantage and whose clear words can easily be followed by the little ones. This new list of December Victor Records suggests appropriate Christmas gifts, for wherever there is a Victor or Victor-Victrola some of these new records will prove most acceptable. At any rate it costs nothing to hear them, for any Victor dealer will gladly play any music you wish to hear.

The visitors to the Pacific Coast Musical Review will no doubt have met the young lady who has now been in charge of the offices for nearly three years. And if they have met the Musical Review's secretary they will also realize that it is nothing strange that we are able to announce her marriage to a very industrious and successful young business man of San Francisco. Miss Miriam Tobias that used to be is now Mrs. Maury R. Colton. The wedding took place at the home of the bride on Thursday evening November 21st. Mrs. Colton is the daughter of Mr. and Mrs. Theodore Tobias of this city. Mr. Colton is employed at the Zellerbach Paper House. The Pacific Coast Musical Review extends to Mr. and Mrs. Colton its best wishes for a happy and prosperous future and if the young bride makes as good a housewife as she has made a secretary, Mr. Colton deserves to be envied. Mr. and Mrs. Colton moved last week in their own residence on 6427 California St.

# The Verdict in California, Mexico and Cuba on REGINA VICARINO in "Lucia" and "La Traviata"

"LUCIA DI LAMMERMOOR."  
California, 1910-1911.

"As Lucia last Monday evening she gave her hearers such a revelation of artistic power and beauty of voice that all hesitation in judgment was carried away. Signorina Vicarino is one of the few great artists San Francisco has heard in grand opera."—The Argonaut.

"Vicarino, in addition to her brilliant staccato work possesses a remarkable intellectual grasp of legato singing—the most difficult phase of vocal art—and her coloratura endurance is simply marvelous. She possesses a trill that is simply electrifying and her high notes, as high and above E beyond high C, are clear and pleasing. Surely, I repeat, San Francisco is very lucky. It has discovered the greatest coloratura soprano of the near future, and an American at that."—The Pacific Coast Musical Review.

"Seldom has a rendition of the mad scene in Lucia been given as it was last night by Regina Vicarino at the Garrick Theatre, the close of the scene bringing the audience literally to its feet, while the building resounded with applause. Any artist would have been glad to receive the acclaim so spontaneously given her."—San Francisco Chronicle.

"It was in her solo with the exquisite flute obligato in the mad scene that Vicarino finally came into her own, however, and displayed a power and sweetness of voice that amazed even those who knew her best. She ended with a burst of flute like trills and runs, closing, with a high, clear, wonderful note, sustained marvelously."—San Francisco Call.

"From the night of her first appearance at the Garrick, Regina Vicarino has been a favorite, her clear soprano with its flute like tones winning applause that made the performances of the other singers pale before it. But last night she outran the expectations of even her most ardent admirers, and in the mad scene at the close of the third act brought the house to its feet in a very storm of applause."—San Francisco Post.

"Her staccato work is flawless. In the language of an untutored but musical fan who sat near me, she 'simply beats the flute to it.' After the solo work of Vicarino all the sorts of applause that grand opera knows, rang to the roof again and again. The world will hear from Regina Vicarino, and some day we will be glad that this California world heard her first."—Los Angeles Times.

"Vicarino has practically all the attributes promising operatic greatness. Although a newcomer, and unknown to Los Angeles she made her reputation so far as this city is concerned, before her first scene was half over."—Los Angeles Express.

"Her voice has all the range and limpidity of the ideal coloratura. She sings apparently without effort, and throughout this opera responded to encores again and again, repeating even the wonderful opera aria of the mad scene in the third act, and achieving the same enraptured trills, the same scintillant birdlike arpeggios."—Los Angeles Herald.

"Enthusiasm broke loose last night when her portrayal of the mad scene was ended. The audience hung over her notes and leaned forward that nothing should escape unnoticed. Applause shook the house while the tones were still an echo. A great scene, handled by one who realizes its greatness—in that lies the secret of Vicarino's wonderful interpretation."—Oakland Tribune.

## Mexico.

"It is with decided pleasure that it may be stated that Regina Vicarino, the American girl now heading the Italian grand opera company at the Arben theatre not only sang the mad scene last night in superb voice and with a flexibility and control which reminded one of Patti and Melba, but she acted the part so convincingly that the audience was carried away with enthusiasm."—Mexican Herald.

"As a singer, Regina Vicarino has this surprising quality; her voice, of golden timbre, full of warmth, voluminous and powerful, runs with great facility from the low register to the extreme high. And her voice does not have, in all its intensity, the flute like sound of a voice timbred in wood; it is like a golden bell, with the same firmness, precision, and sweet vigor. Such is the singer's portentous." Now of the artist. It is enough to have seen her even in the first tiresome act of Lucia to know that Regina understands the scene; she feels her part; she dominates it; she creates it; she sketches it—she humanizes it. Regina Vicarino made us feel the reality of the operatic fiction, and she has demonstrated to us that it is possible to sing Marguerite Gautier, and not Violeta, and that she can reach the modern soul, which always asks for realism, while formerly all that was required was voice."—El Diario.

"Vicarino made her debut last evening in Mexico before an audience of music lovers that completely filled the Arben theatre, and was greeted with thunderous ovations for her talented rendition of the mad scene. It is impossible to describe to those who have not heard her, the wonderful agility of her enchanting voice."—Nueva Era.

"Regina Vicarino, is without doubt a canary bird; a pupil of the lark, except that Vicarino has the advantage of her in powerful acting and her sublime art. This is the double enchantment of this youthful figure which the public has insistently demanded to be heard for the seventh time in Lucia di Lammermoor. For last night's performance the largest theatre in the city was too small. Boxes and parquet seats disappeared swiftly at the box office in the mad rush of those who

would give their gold to have the pleasure of hearing the priestess of bel canto."—El Imparcial.

"Where she reached her climax was in the mad scene, which she sang in an irreproachable manner, making good use of her knowledge of bel canto. She was compelled to repeat the flute cadenza on account of the insistence of the public, delicious with enthusiasm over the fact that at times it was impossible to distinguish between her voice and the flute."—El Pais.

"The grandest, most enthusiastic, most spontaneous ovation ever given any opera singer in Mexico was accorded to Miss Regina Vicarino at her farewell performance in Lucia yesterday afternoon. More than this, it was the finest exhibition of singing and acting, either separate or combined ever seen in this city, and the writer does not except the work of Mme. Tetrazzini, when in her palmiest days she visited this capital. The auditorium of the theatre was crowded to capacity, until there was not even standing room to be had at any price. The audience was more than critical, it was exacting, and when it found that it had nothing to criticize, but all to praise, it rose to its feet, releasing one long paean of satisfaction which forced the orchestra to play a Diana. Then not satisfied, it brought the little American girl six more times before the cheering throng, bow-



REGINA VICARINO  
At the Teatro Aubeau, Mexico City

ing and throwing kisses, for they gave her no opportunity to speak."—Daily Mexican.

## Havana, Cuba, 1912.

"During the flute cadenza a contest seemed to be initiated between the voice of the singer and the flute, now repeating a musical period, and then initiating a new phrase, as a provocation for a reply. Victory smiled upon the singer, who was wildly applauded and compelled to repeat the number, and upon doing so introduced a new cadenza, which inspired new enthusiasm in the audience. En fin, a majestic Lucia, which will live long in the memory of those who heard it."—El Mundo.

"After the rondo she was called before the curtain six times, with frenzied applause. She is already the consecrated one of the public."—La Discusion.

"She interpreted the mad scene as is given to very few sopranos to interpret it. Victory sounded for her, and her ovations were frank and spontaneous."—La Ultima Hora.

"In the celebrated rondo of the third act, Vicarino thrilled as we have not been accustomed to hearing trills in the last few seasons, and upon her admirable ending of the mad scene the curtain was raised in her honor a half dozen times, amidst thunderous applause."—Diario de la Marina.

"Her acting and singing of the mad scene won her into the hearts of her hearers, and the fame of other prima donnas of recent date was left in the shade."—La Lucha.

## LA TRAVIATA.

California, 1910-1911.

"Regina Vicarino triumphed last night as Violeta in La Traviata, Verdi's operatic version of Camille. She thrilled and thrilled and held her audience enraptured until she had sung the last sorrowful note of her death song. After receiving generous applause for her part in the duet with Alfredo, Vicarino held her audience enthralled with the famous solo 'Ah, fors e' lui'. Clear as a flute, her flexible voice swayed through the difficult number. The effort won the soprano tremendous applause, and an encore was given. The great climax in which Alfredo scorns Violeta was well done, and the audience approved by demanding five curtain calls, while cries of bravo came down from the more emotional Italians in the gallery."—San Francisco Call.

"Verdi's La Traviata was sung at the Garrick last night, and an enthusiastic audience gave ovation after ovation to Regina Vicarino. She has a power of emotional interpretation that amounts to genius, and as Violeta she had opportunity to use all her gifts. In the last her reserve in the death scene is convincing and reiterates the unexpressable pathos of Violeta's life and death. Many now famous singers have sung in San Francisco in their young, ambitious years, but never one of greater genius than Regina Vicarino."—San Francisco Bulletin.

"Before a splendid house Regina Vicarino again sang the role of Violeta in La Traviata, exceeding her former triumphs and giving a most finished performance. This took place at the Garrick theatre last evening, the lower part of the house being well filled and the balcony simply packed. Vicarino has come to stay—that is, to a certain extent, metaphorically—not San Francisco much as we would like to keep her, but she will stay in the memory of all who hear her in the wide music world."—San Francisco Chronicle.

"Vicarino is a great Violeta because of the brilliant smoothness of her voice, its unostentatious beauty, its capacity to run without friction in the tortuous grooves of Verdi's winding melodies, its range, which to be technical, meets no barrier of difficulty even at the third added bar of E flat above high C. She sang the tone at the end of the first act, in the famous Sempre Libera with an ease and positive nonchalance that were amazing and reassuring of freedom to soar higher if the melody demanded. Vicarino is a great Violeta because where her tones fly, her spirit goes, too. The upper tones are not thin, bloodless, muscular affairs, but to the last vibration musical."—The Call.

"Vicarino's 'Ah, Fors e' lui' lifted the lid of the Auditorium again last night. Though there has been a good deal of manifest appreciation at the various performances since the opening of the opera season, it is doubtful if anything has caused the excitement occasioned by Regina Vicarino's rendition of the great soprano aria in the Traviata first act. Scoring the C of the finale, she took the alternate higher note—absolutely true to pitch, ringing and unwavering. As the curtain came down the tumult above stairs fairly shook the house. She was, of course, compelled to repeat the latter half of the air, and as her second vocal attitude—light—as clear and effective as the first—the uproar of the populace recommenced."—Los Angeles Times.

## Mexico, 1911-1912.

"On account of the fact that Traviata was written for that rare avis, an absolute soprano, with both ample and dramatic voice, and agility and delicacy, it was only natural that Regina Vicarino should have occasion to shine in the role of Violeta. It would almost appear that Traviata was written for Regina Vicarino; she has shown us a Marguerite Gautier who was a living creature; she has humanized her and brought into relief all the points which we are accustomed to admire in the tragic drama of the Dame aux Camille. We insist that we were right in our first criticism; when Regina Vicarino sings, we are not attending an exhibition of vocal gymnastics, but rather a marvelous materialization of the sentiments of the soul, exteriorized in such an artistic form that very few really understand, but which enthralls all."—El Democrat Mexicano.

"From the time she appeared on the stage, she showed that she was perfectly identified with the role she represented. She makes of the role of Violeta a perfect incarnation of the coquette and frivolous woman whose soul is slowly transformed by her deep and irremediable grief. In the scene where she bids farewell to Alfredo after the interview with his father, she was truly sublime."—El Diario.

"Vicarino is now one of the idols of Mexico—not an idol who demands sacrifices, however, but one who demands applause. This woman, a mixture of nerves and art, of the pre-Raphaelite era, has shown the public a voice of silver, a perfect school of singing, and an overshadowing agility. Vicarino is an enchanting Yankee. Ambassador Wilson himself selected Traviata as a vehicle through which Regina Vicarino should shine before her compatriots, the Americans, and, in effect, she did shine. The first act of this Verdi opera has never been sung by the diva as she sung it last night. The duet with the tenor, and the aria were a real marvel. What a manner of phrasing, of polishing the notes the diva has! It is impossible for Traviata to be better sung. En fin, the performance dedicated to the American colony was a great success and Regina Vicarino is an enchantress who has come down from cold New York to shine among the Mexican flowers as a precious and artistic star."—El Heraldico Mexicano.

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Paris, 1900—The International Jury, Representing the Great Nations and Countries of the World

The union of sound and significance, power and imagination of the Baldwin's tone, is the accepted ideal of tone-beauty. It is a tone that admits of the subtlest shading, the finest melodic hues and infinite combinations. If Liszt, as Heine phrased it, is "the Raphael of the piano," the Baldwin Piano, in paraphrase of Sembrich, is "the Raphael among Pianos." "It is the tone that dazzles and excites the emotional life, yet stimulates the intellect," said Pugno, with the vivacity of his race. With De Pachmann's exquisite interpretation of the Gossamer Music of Chopin on the Baldwin Piano, the whole musical world is familiar.



Paris, 1900.—A Corner of the Baldwin Exhibit in the Exposition Universelle



LUCIEN WULSIN

Late President of the Baldwin Co.,  
on Whom the Legion of Honor  
was Conferred by the  
French Government

### Decoration of the Legion of Honor

Paris, 1900

The Legion of Honor of France is a Napoleonic institution and was in the beginning entirely military, but now bears an International character, recognized the world over. Owing to its peculiar changes in France since Napoleon I, and is today practically the one "democratic" order of the world. Membership in the order and its decoration was designed as a reward for services rendered in all fields of activity. The Decoration of the Legion of Honor is the highest distinction the Republic of France can give, and is recognized in all other countries of the globe. After the Paris Exposition of 1900, the decoration of the Legion of Honor was bestowed upon Mr. Lucien Wulsin, president of the Baldwin Piano Company, as a reward for great meritorious services and achievements upon the industrial field of the world. This came as the crowning glory to the award of the Grand Prix to the Baldwin piano. Both these awards together constitute—as a recognition of true merit—the "highest honors of the world."



The Decoration of the Legion of Honor—The  
Grand Prix, Paris 1900, and the Grand  
Prix, St. Louis 1904, the World's  
Highest Honors Bestowed on  
the Baldwin Piano

### The New York Tribune August 20, 1900

The Tribune, having facilities for obtaining information on the subject which were not only superior to those of its contemporaries, but also somewhat out of the ordinary, is able now to discuss the awards in the department of musical instruments at the Paris Exposition which were officially announced last Saturday. The department made up Class XVII of Group III, and the jury which made the awards was an international one, though France had far the most numerous representatives upon it. Yesterday's dispatches, so far as they referred to the musical class, brought only the one piece of information that a grand prix had been awarded to the Baldwin Piano Company, of Cincinnati, a record that will never be forgotten in the history of the world's expositions—in Europe, at least.



### Chicago Musical Times

Wednesday, August 22, 1900

Saturday morning the news was received that the Baldwin Piano had received the Grand Prix at the Paris exposition—the highest award possible, and especially notable in that it is the first time such an award has been made to an exhibit that had not previously received high awards at international expositions. The Baldwin appeared at the Paris Exposition for the first time in Competition—and carried off the highest award! This is great news and well calculated to make the Cincinnati factory honestly proud. The Baldwin has always had the heartiest admiration from all who have examined it—and it is a great pleasure to now add so powerful a confirmation of all the good words that have heretofore been uttered.

### Editorial Note in the Musical Courier

New York, Wednesday, September 5, 1900

This bestowal of the Grand Prix in Paris is simply an unprecedented record such as no piano house ever made at an International exposition, and it certainly becomes a source of National interest and pride in the fact that it was an American piano-manufacturing house that carried off such honors, suddenly acquiring through the verdict of an international jury a position on an equality with the renowned makers of the world. As a matter of course, private or public indorsement of this award is not necessary, and may even be looked upon as gratuitous, yet I may say, as a student of piano construction and of acoustics and tone, and after an experience of a quarter of a century in Europe and America, in all factories and among all pianos, particularly of the finer grades, that I can not see how it could have been possible for the Paris Exposition jury to have done any less after comparing the Baldwin pianos with the old famous instruments in competition and hors de concours.



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# Music at the Panama-Pacific International Exposition

By DR. H. J. STEWART

(Editorial Note: We desire to call the attention of everyone interested in music on the Pacific Coast to this article of Dr. Stewart's. It presents a question important to everyone who seeks the recognition of its able musicians, who live in the Western territory. It is also of the utmost importance to the members of musical clubs and other musical organizations. It is no exaggeration to say that several hundred thousand people on the Pacific Coast are either directly or indirectly interested in music, and inasmuch as the Panama-Pacific Exposition includes among other things the exploitation of art and culture in America, it is our belief that something should be done to give music as prominent and as important a place as any other educational or artistic endeavor. We trust that Dr. Stewart's article will begin a discussion and public expression of opinion on this subject that will last until everyone interested in music on the Pacific Coast has become aroused to the necessity of influencing adequate action when the time arrives.)

The opening of the Panama-Pacific Exposition has been fixed for the month of December 1914. Already the hum of preparation is in the air. Sites are being selected by foreign nations, and by most of the States in the Union. Delegates from afar are constantly visiting our city, and are received everywhere with true California hospitality. We are assured by the chief executive that the Exposition will be open on time, and that the work of preparation is at least a year ahead of

and military bands. Prizes should be offered, of sufficient value to attract the best amateur and professional talent of this and other countries, and announcements should be sent broadcast, so that all may have an opportunity to enter the lists.

Composers should be invited to compete for prizes, so that art-works of real value may be identified with the Exposition. This scheme should include choral works, with and without orchestral accompaniment—symphonies, chamber-music and all forms of classical composition.

## Organ Recitals.

A great organ should be provided, either in the new civic-center Auditorium, or in a suitable building within the Exposition. On this instrument daily recitals should be given, and the best organists of the world should be invited to participate.

## A Department of Music.

Provision should also be made for a department in which rare and valuable musical instruments might be placed on exhibition. There should also be an educational exhibit, including public school work, and showing methods of instruction used in our own and in foreign countries. The history of music, from the earliest ages to the present time, would also form an important feature of our musical section.

Enough has been said to indicate the scope of a real department of music for the Exposition. Many other

## MARY GARRICK'S CONCERT WORK.

There are few pianists, even among visiting artists, who have presented the splendid programs that Mary Garrick has on each of her concert appearances. One of the most impressive programs ever given here, not only from the number of masterpieces contained but from the finished manner in which they were interpreted, was the Liszt recital in which this young pianist appeared last season. It was undoubtedly one of the greatest programs given, either in this country or in Europe, in commemoration of the centenary of the immortal Abbe de Weimar. From the first number she held her auditors spell-bound by reason of her artistic musicianship, each piece revealing thoughtful study. That she is continually growing in her art is demonstrated at each appearance. Nor does she confine her efforts solely to the classics. She takes a deep interest in folk-music and particularly in the charming old Irish folk-songs; and in proof of this, she has the honor of being the only pianist to ever present them in recital in the transcribed form for piano. A few extracts from criticisms on Miss Carrick's last recital are appended:

"On this occasion Miss Carrick revealed even greater emotional qualities and increased intelligence in her interpretation that she ever did before. She has grown remarkably from an artistic point of view, and those who attended the concert were delighted with the ease with which she overcame almost unsurmountable tech-



MR. AND MRS. PIERRE DOUILLET

Dean of the Conservatory of Music of the College of the Pacific and Head of the Vocal Department of the Same Institution—Pianist and Vocalist of Distinction.

any former World's Fair. For all these things we are—or ought to be—devoutly thankful; and yet there is one department, of supreme importance, in which nothing as yet appears to have been done. So far as the divine art of music is concerned we are without information as to whether any plans have even been considered by the directors, and it is time to sound a note of warning, or it may be too late to accomplish anything worthy of this great occasion.

## The Importance of Music.

Music will undoubtedly be an important part in the entertainment of our visitors, and so far as the engagement of bands and orchestras for the purpose is concerned, we have ample to be before us. Yet if the musical work of the Exposition is to be restricted to mere entertainment, a great opportunity will be lost, and the much-advertised musical development of the Pacific Coast will prove to be a failure.

## A Great Opportunity.

It may be well at this time to indicate a few of the opportunities which lie before us. In the first place, immediate steps should be taken to organize a series of competition for choral societies, orchestras

valuable ideas will doubtless develop as the work goes on, but the essential point is to get something started. Otherwise our musical exhibits may be limited to a collection of mechanical pianos and talking machines.

## Suggestions for Organization.

It may be asked—how can these objects be accomplished? In my humble opinion the easiest and at the same time the most satisfactory plan would be to appoint a committee of musicians to work with the Exposition directors, and to undertake the organization of a department of music. In spite of the deep-rooted but absurd idea that musicians cannot work together, I venture to assert, that there is just as much public spirit in the ranks of musicians as amongst men of any other professional calling. Above all, most of us are extremely anxious that this great opportunity should not be lost, and I believe it will be found that all are prepared to work together for the common good.

President Taft is reported to have remarked that "San Francisco knows how." If the directors of the Exposition will give musicians the opportunity, it will be found that the President's remark is just as appropriate to music as to matters of commerce and trade.

nical difficulties and the intensity with which she played the musical climaxes. It was simply delightful to listen to her play and watch her blend musical and technical ideas and interpret beautiful phrases with poetic insight.—P. C. Musical Review.

"Miss Carrick gave a piano recital to tax the endurance and capacity of any of the world players. She has a remarkable technique, which allows her no deviation from note nor clear passage, and her grasp of the intricacies of a most exacting list of compositions is little short of marvelous. Liszt's "Hexameron" was given with a prodigious power and interpretation, unfolding the intricate beauties with fine intelligence.—S. F. Chronicle.

"Miss Mary Carrick played an exceptionally fine Liszt programme in her recital. Miss Carrick has a finished technique. Her playing on Tuesday evening indicated that she had made a deep study of Liszt, the interpretations being full of interest.—S. F. Examiner.

Although Howard E. Pratt, the efficient young tenor, has only recently returned from Eastern musical centers he has been kept constantly busy both in his recital work and teaching. Mr. Pratt is a conscientious artist and is deserving of success.

# BLANCHE HAMILTON FOX (Bianca Volpini)

Operatic Mezzo Soprano

Blanche Hamilton Fox who has had so brilliant a career in the leading cities of Italy and at Covent Garden, London, also in twenty of the large cities in the United States is winning new laurels this season with the National Grand Opera in Mexico City in company with Alessandro Bonci, De Seguro and other great artists. Miss Fox who is well and favorably known on the Pacific Coast from her concert work here last season will return to fill California engagements immediately at the finish of her season in Mexico.

## BONCI AND MISS FOX SCORE IN "LA TRAVIATA"

Miss Fox Shares Honors With Noted Tenor at Matinee.

The Arden theatre was filled to overflowing yesterday afternoon to hear Bonci in his third performance of *La Favorita*. President Madero was present and appeared to enjoy the opera fully as well as the large audience that was enthusiastic in showing its appreciation.

Miss Fox who supported Bonci in the title role completely captured the sympathy of her hearers as she did on Thursday evening. It is a matter of special gratification to her many American friends here to see Miss Fox's charming voice given recognition for its true worth. Her rich contralto blends most harmoniously with the exquisite tenor of Bonci and their duet in the last act of *La Favorita* was given a perfect ovation.—*Mexican Herald*, Oct. 28, 1912.

## MISS FOX SOLOIST FOR PACIFIC MUSICAL SOCIETY.

Blanche Hamilton Fox sang before the Pacific Musical Society last Wednesday morning, her numbers being a Hildach song, the "Non consueti il bel suol" aria from "Mignon" and the Habanera and the Segue-dille from "Carmen," with "The Year's at the Spring" as an encore. Miss Fox, known on the operatic stage as Bianca Volpini, has a voice that is of extraordinary beauty in quality and she uses it with the fine artistry that comes of professional experience of the best kind. I like her better in the appealing "Mignon" aria than in the Habanera. She sang "The Year's at the Spring" with interpretative beauty fully up to the standard set by Nordica, agreeing with the latter in the idea of it. Warren D. Allen played the accompaniments for Miss Fox. He is better as a soloist.—*San Francisco Examiner*, Nov. 12, 1911.



## MISS FOX A DELIGHTFUL SURPRISE.

Boston operatic soprano astonishes audiences with the exquisite timbre of her voice, and the musical character of her artistry. She adds to the entrancing beauty of her voice a soulful abandonment in her work that sends the thrills of delight up and down your vertebrae. In quality of voice, Miss Fox's splendid organ reminds us of that of Schumann-Hutik. It contains the velvet that is such an exhilarating attribute of a fine voice.—*ALFRED METZGER*, in "The Pacific Coast Musical Review."

## "AIDA" AT THE ACADEMY OF MUSIC.

Italians cry "Volpini, Volpini" for Blanche Fox. Its her name in their country and Americans join in welcoming the native singer with the Opera War revival in Fourteenth street.

The Italians in their thousands shouted for "Volpini" and Miss Blanche Fox of Boston who, as Bianca Volpini, has sung her way into good Italian companies abroad, was a very happy daughter of the latest house of Egypt, as she flanked her Princess Amneris train and took her recalls with Nicola Zorini and Ester Alaherto as the lovers of the Nile.—*New York Evening Sun*, Sept. 6, 1909.

## FINE OPERAS GIVEN AT THE ARDET.

In "Aida" the same cast was heard as on Wednesday last, with two very notable exceptions. The title role was sung yesterday by Senorita Esther Tonello and Amneris by the American contralto, Miss Blanche Hamilton Fox, who made such a success last season with the opera company here.

Miss Fox received a great burst of applause when she made her appearance on the stage and after she had sung she received an ovation, for her rich contralto voice was as much of a delight to the ear as ever and she put a great deal of the dramatic feeling into the part of the Egyptian princess.—*Mexican Herald*, Sept. 30, 1912.

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# Heart to Heart Chats About San Francisco's Musical Situation

By ALFRED METZGER



THE City of San Francisco has now over half a million inhabitants. It has, therefore, outgrown its state of provincialism and has entered an era of its history that demands that those interested in its welfare should not be afraid to apply criticism with an unsparring hand and suggest improvements whenever they are deemed necessary. When a community is still in its provincial atmosphere many matters connected with its culture must be viewed with a lenient eye. For in the beginning anything in the way of culture is welcome, as long as it is not exactly against all rules of the art. This encouragement is necessary because the public can not appreciate music, for instance, with sufficient intelligence unless it has become familiar with the great works of musical literature. And it cannot become familiar with these works, unless it is given an opportunity—no matter how modest such opportunity may be at first—to hear good music frequently. However, when a community has shaken off the yoke of mediocrity and is ready to appreciate art in its highest phase, presented in the most efficient manner, in fact, when a community has graduated into the metropolitan class, then it would be unwise and indeed injurious and dangerous when anyone, sufficiently influential to make an impression, would encourage or support movements destined to keep such a community back in its progress and retain it in the provincialism rampant during the infancy of its advancement in culture.

It is for these reasons that the Pacific Coast Musical Review is gradually changing its lenient and easy-going attitude toward musical enterprises in this city, and is more and more demanding the highest efficiency in local musical endeavors. We ask our professional musicians today to exhibit their talents in a manner equivalent to the best that is offered in any metropolis. We ask our wealthy people, who desire to give us more music, to spend their good money only on that which really benefits the public—that which is the highest form of musical education, and not that which is "good enough for us, because we have nothing else. And we maintain that our position is well justified by the fact, when it is possible to spend \$75,000 for symphony concerts and \$750,000 on an opera house. If for these sums of money we can not get the best that is to be had in music, then we must spend more; but we believe that for these sums we can have symphony concerts and grand opera performances second to none anywhere, and we will continue to kick and kick hard, until we have succeeded in influencing somebody in power to give San Francisco the best there is in music, and not something that serves only as a makeshift for future possibilities.

So far this season the Beel Quartet has given us chamber music concerts that are worthy of a metropolitan city. None of our readers will have found that we expressed in these columns anything but the highest respect for Sigmund Beel and his associates. There is nothing to criticize adversely, and consequently we are not "roasting" the Beel Quartet. Our readers will find that we are assuming a more severe attitude toward resident artists than we have done hitherto. We will gradually tighten the lines here, for when this paper urges musical clubs to engage artists, it must obtain the confidence of these clubs by reviewing only those resident artists favorably who actually exhibit unquestionable efficiency. If any resident artist is afraid that our review might be unfavorable to him or her, we advise them not to send us any tickets, for we shall consider the offering of tickets as a desire on the part of the artist to receive an honest opinion. It will save us and the concert giver much unnecessary embarrassment and chagrin if those unscrupulous artists of their ability refrained from sending us complimentary tickets, for our attitude toward professional artists who demand money from the public will become more and more severe as the influence and circulation of the paper increases, and as the city gains in population and musical prestige. Our choral societies have always found this paper a loyal friend, because we believe that they are doing a good work and are interesting people in music who could not now be attracted in any other way. We shall devote even more attention to musical clubs, when the latter accomplish a little more toward the general encouragements of concerts and not toward mere private gains or private entertainment.

It is our firm conviction that the present deplorable state of attendance at public concerts—those of visiting artists as well as those of resident artists—is solely due to the fact that our music loving and music studying people are banded together in cliques instead of all working together for the common welfare of the community. Formerly everyone went to concerts. Now there are just as many people and perhaps more attending concerts, but they are segregated into groups, each of which group has its own entertainments. Our society people, whose automobiles are used to line the sidewalks at an opening concert of a great artist, are now to be found at the events of the Musical Art Association and somehow can not be gotten to go to other concerts, but with a few rare exceptions. Musical dilettantes now belong to various musical clubs who give their bimonthly or monthly concerts, and the members are only willing to participate in a certain amount of musical fare, they think their club is enough musical entertainment for them, with the result that

hundreds, if not thousands, of people are indifferent toward attending the few public concerts of visiting or resident artists. Even our music students have, to a large extent, cultivated the habit of "clubbing" together. They have formed certain musical clubs which give so many events during the year. Now the time consumed for the rehearsing of programs and to the attendance at each others' concerts, which are all complimentary, the additional attendance at public concerts becomes a hardship with the result that the young students rebel against being fed with too much music. Now all those of the musical reputation of this city, if they concentrated their efforts toward attending the public concerts, if an entire club would go to a manager and tell him that it is willing to buy a ticket or two for each member there would not be any more reason to complain about too high concert prices, for anyone who buys several hundred tickets and PAYS FOR THEM RIGHT AWAY can have them at a big reduction. In this way the purpose of the club would be accomplished, and the public musical life of the community would enjoy unparalleled prosperity.

There is altogether too little interest shown in public concerts and consequently there is a certain lack of familiarity with the proper performance of great works of art which often is surprising. Our readers would be astonished if they knew how many musical people are satisfied with Mr. Hadley's interpretation of the classics. Now this would not be the case if our public had heard these works performed in an adequate manner. Against our will we were drawn into an argument about Mr. Hadley by one or two of the musicians imported from the East. We are rather delicate about discussing Mr. Hadley with members of his orchestra, for we content as long as they receive money from the Association they must be loyal to it; but this does not give any musician the right to question our sincerity nor our motives in demanding efficiency in a musical director who is paid \$1,000 for five month's work or for twenty concerts. Well, of these musicians, who does not know anything but blow his instrument and drink his beer, told us that we did not know anything about music nor was our attitude an honest one. Of course, considering the source whence this impertinent statement emanated, it would be undignified on our part to mention it except for the purpose of establishing a standard by which to judge people who know something about music, and people who know nothing about music.

At the time the above mentioned argument occurred there was also present one of America's most distinguished leaders and violinists. And when we told him that we expected to see Mr. Hadley conduct the classics according to traditional or at least acceptable standards, this gentleman seriously told us that it was impossible to establish standards, that every musical director interpreted works his own way, that he has a perfect right to interpret them as he pleases, that his ideas, such as they are, are worth hearing, and that there was no established principle of judging whether a director's interpretation was correct or not. Now, before we reply to this question as to who knows something about music and who does not, we desire to give our ideas regarding the correct and incorrect mode of conducting. If we are wrong our explanation will prove it, if we are right our opinion was worth printing. What is the foundation upon which the entire edifice of music rests secure?—RHYTHM. Now, if a conductor is lacking in the gift of extracting rhythm from his orchestra, is he or is he not an efficient conductor? He certainly is not, because lack of rhythm means monotony, monotony means stagnation and lack of ideas. Anyone who possesses the least particle of musical instinct must know when listening to a conductor, if he lacks the essential of the gifted conductor, for he lacks the capacity to give a rhythmic reading of a work. And it is because of his lack of rhythmic inspiration that he never can remember a tempo, that he never plays anything in the same velocity. And when a conductor plays one tempo in rehearsal, another tempo at the first concert, and another tempo at the second concert, the musicians must become confused, and instead of playing a perfect ensemble they become ragged and timid. This is the condition of the San Francisco Orchestra at present, and no musician who knows his business can deny this fact, unless he is hypocritical.

Now, who among us knows something about music and who does not? We suppose our orchestral friend, who thinks we know nothing about music, has studied his instrument and a little harmony. He has played under one or two great leaders and with one or two great artists. Nevertheless there are matters in the world which would say that he knows nothing about music—that is regarded from their height. Music is a big word. It includes many things. And yet anyone who comes within the influence of the art and stays within its influence CONTINUOUSLY knows SOMETHING about music. The music student, the musician, the orchestral musician, the artist soloist, and the general musical public all know SOMETHING about music—but no one knows EVERYTHING about music, even though some of the most ignorant claim they do. Now supposing that we had never studied music, that we had never discussed music with efficient musicians and great artists, and that we had only attended concerts regularly and conscientiously during a period of twenty years, as we have done, it would be impossible that we could have listened to artists, grand

opera, symphony concerts, choral societies, etc., without learning SOMETHING about music, and what is certain is, it is equally true of everyone who attends concerts locally. Familiarity with great music enables one to judge performers. And that is all we, who write these lines, pretend to do. There is absolutely no expert in which to write a fair and just criticism except in a way resulting from hearing the great artists and conductors and thereby establishing standards by which to judge. The most unjust and unfair critic is the TECHNICAL critic who has accumulated fixed opinions and fixed convictions which can not be changed. And the musician who says that we, or any other writer on the press, know nothing about music exhibits exactly that bigotry which is sure a dangerous enemy to musical progress and the encouragement of liberal ideas. Unfortunately a good many professional musicians are of this calibre. When the conversation is directed towards someone that occupies a more prominent position than they do, they shrug their shoulders, exhibit a little sneer and with supreme admiration for their own self they bray: "Oh, he doesn't know anything about music," while their long ears wag roguishly.

There is now left to us a discussion of the Municipal Opera House scheme. We are fully appreciative of the enterprise and the community pride that inspired men of affairs like Mr. Crocker to secure \$750,000 toward the building of a magnificent temple of music. We have written about the advisability of such an edifice during the last twelve years, and we knew that sooner or later these predictions were bound to be realized. We are also in hearty accord with the society people who desire to satiate their taste for display by paying \$15,000 for the privilege of selecting a box, \$6,000 for the privilege of selecting a loge and \$1,000 for any objection of selecting a seat. We also can not find any objection to the fact that on each of such box, loge or seat will be fastened the name of the man or woman who paid for the privilege. All of this is perfectly justifiable and, while some of us may smile a little at a human weakness that demands publicity for the good deeds it does, and some of us may feel a little embarrassed when we sit in a box or loge with someone else's name on it, still there is nothing wrong in this, and we can only find praise for the good ladies and gentlemen who have spent all this money toward the ornamentation of this beautiful city.

But this is all that a musical journal can be expected to do. We can never admit that a magnificent grand opera house is anything that will contribute toward the musical welfare of our city. Grand opera is principally a fad, and an expensive fad, and does not develop those traits that are most essential toward general musical education and culture. The common people's community at large comes only from the music that is practiced in the HOMES of our people. Musical taste must spring from the fireside. It can never be poured into the public mind with a funnel, such as a grand opera house really is. The people who put up money for grand opera are the very last ones that benefit from its artistic atmosphere. In the New York Metropolitan Opera House, we are told, Jean de Reszke was once compelled to tell the ladies and gentlemen in the boxes that he can not continue their conversation, they began all over again. So, you see, here can be a question as to musical culture or education. Nevertheless, the City of San Francisco is also contributing toward this opera house. We are told that the land devoted for this purpose is worth a million and that the taxes on practically two millions worth of property will be remitted. Now, if the people of San Francisco spend a million toward this opera house and the wealthy people spend \$750,000 for which they receive certain privileges, then the common people must have some benefit from this opera house. And the only benefit that they can ever derive from it is to be permitted to witness grand operatic productions at reasonable prices. There should be at least a thousand seats for fifty cents apiece in this Municipal Opera House, if it is to be a genuine Municipal Opera House.

But we are going to have an opera house that will again be a great factor in our musical life. We refer to the Tivoli Opera House which is to be ready next March. San Francisco is indebted to the Tivoli Opera House for its first education in grand opera, symphony and chamber music. For through the fact that the Tivoli Opera House supported a large orchestra, able musical directors and expert musicians, symphony concerts and chamber music recitals became a possibility here. The Tivoli Opera House was for years the pivot around which our musical life revolved. The reason that during the last few years our musical life has been somewhat uncertain, spasmodic and disorganized was owing to the fact that there was no axis around which our musical life could revolve. This axis will again be supplied by the Tivoli Opera House, and we venture to predict that with the re-opening of the old musical landmark our dreams for a permanent symphony orchestra and a genuine orchestral leader will at last become realized.

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For fourteen seasons patrons of music in California have enjoyed the series of concerts constituting the Great Philharmonic Course, as presented in the larger cities of Southern California, and under the auspices of various clubs throughout the State who use a portion or all of the same artists constituting these Courses in the Southland. Each year the artistic value of the participating artists has increased, in several places even in advance of the patronage until now no State west of Chicago is able to show a greater galaxy of musical stars in its leading cities than California. Many Eastern cities have copied and are now maintaining Philharmonic Courses.

The demand from many of the cities throughout the interior for noted artists, together with three or four no less talented, but not so well known vocalists or instrumentalists to be obtained at more reasonable rates, where a smaller population and a limited seating capacity in auditoriums demand lower prices of admission, has led the Philharmonic Course management to present for consideration "The Great Philharmonic artists" who may be secured either in a series including all, or series in which three, four or five may be taken according to the possibilities of the clubs, lodges, societies, or local managers' ideas. It is cooperation and the using of the same artists throughout a number of towns that enables the Philharmonic Course management to give closer figures and a higher grade of artistry at a minimum price. The artists constituting this Course are well known throughout America and Europe, and have won the highest artistic endorsement in their respective lines.

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## Particulars Regarding Municipal Opera House in This City

List of Opera Box Owners, Representing a Capital of \$750,000, Toward Building the Edifice, Being Complete, the Promoters Are Now Trying to Get \$1,000,000

The San Francisco Chronicle has written about an opera house project for San Francisco during more than two years. This paper realizing that credit for praiseworthy enterprises is rarely ever bestowed, is glad to recognize the Chronicle's splendid services in this matter. It is a relief to find in these days of commercialism a daily newspaper that assists in getting recognition for art and educational problems. The Chronicle has done a fine thing in arousing the patriotic spirit of our wealthy people in a manner that reveals to them the necessity of a great Temple of Music for the Metropolis of the Great West. But while we admire the initiative and the persistency of the Chronicle we can not say that the manner in which this project is being launched is exactly according to the ethics of ladies and gentlemen. The fact that the names of the people who buy boxes, loges and seats appear constantly in the columns of the press is not exactly representative of that dignity of deportment which men and women of affairs should reveal. That it is necessary to put the names of the people who pay money toward this project on the boxes, loges and seats is not revealing a refined sentiment among those who contribute this money. The information that a restaurant will be contained in the Municipal Opera House Building where only those who bought the privilege of a box, loge or seat may have an after-

surdly, let us have a Municipal Opera House, but "for the love of Mike" don't let us make it a "Snobbish House."

We call the following historical sketch of the inception and final consummation of the Municipal Opera House project from the San Francisco Chronicle of October 31st:

With splendid proof of the readiness of San Franciscans to support grand opera, the subscription list for the boxes in the Civic Center Opera-house has been completed. Every one of the twenty-nine boxes offered for subscription (the thirtieth is reserved as a "municipal box") has been taken, with a pledge of \$15,000, making a total amount of \$435,000 now definitely assured and signed for the San Francisco Opera-house. But this does not tell all the story. The enthusiasm of San Francisco has been greater than the measure of the plans, and there are more who wished to take boxes than there are boxes to be taken. The list of the subscribers, which has been made up in a comparatively short time, is as follows. Mrs. C. B. Alexander, William B. Bourn, James W. Byrne, Francis J. Corolan, Selah Chamberlain, Mrs. C. M. Clark, C. Templeton Crocker, W. H. Crocker, Eugene de Sabla, Mrs. M. H. de Young, William Fitzhugh, Mortimer Fleishacker, James L. Flood, Mrs. Lewis Gerstle, I. W. Hellman, Jr., Mrs. Phoebe A. Hearst, E. W. Hopkins, William G. Irwin, C. F. Kohl, Louis F. Montague, George A. Pope, Frederick W. Sharon, Schilling & Volkmann, Leon Sloss, Harry Tevis, Mrs. William S. Tevis, R. M. Tobin, Mrs. Cyrus Walker, George Whittell, Municipal Box.

### Tier of Loggias Added.

To meet the exigencies of the situation there has been added a tier of twenty loggias, which are being taken at subscriptions of \$6000 each. This new list had hardly been opened when seven were taken, and the committee of the Musical Association expects that the remaining thirteen will be taken in a few days, thus adding \$120,000 to the building fund. When these are sold it is the intention to place on subscription sale 100 orchestra chairs at \$1000 each, with the expectation that they will be sold, two each, to 100 subscribers. If this is done as now planned, there will be added to the fund \$200,000, making a total of \$755,000.

The committee also intends to sell at auction the choice of box locations, at which the twenty-nine box subscribers will be allowed to bid, and the competition for the earlier choices is expected to net another considerable addition to the building fund. According to the agreement between the association and the city, the association is to furnish \$750,000 for the building, while the city provides a block in the Civic Center for the site and furnishes the heat and exterior lighting.

The only right which the subscribers obtain is that of first call on the boxes, loggias, or subscription seat which they are allotted. They are to pay the regular charges for each night on which they use them, and whenever they do not give advance notice that they will not use them.

### Cost is Increased.

The plan has now gone far beyond the original conception, which was for an opera-house to cost, together with the land, \$1,000,000. The land alone, which has been devoted to this purpose, is worth that sum. A similar block—that sold to the city for the Auditorium site by the Mechanic's Library trustees—brought \$700,000; but this price was on a valuation irrespective of its having become a part of the Civic Center. The Opera House as it is being designed by Willis Polk, will cost the city \$750,000. The location is on the east side of the plaza in the Civic Center, and on the block bounded by Larkin, McAllister, Hyde and Fulton streets. The other buildings which will front on the plaza will be the City Hall, covering two blocks; the Auditorium and Public Library, covering each a block, and the State building, which, according to the present suggestion, will have a frontage of a full block, and extend in the rear to the alley in the middle of the block.

### Project Two Years Old.

It is now almost exactly two years since the opera-house project was first undertaken, although there had been several preceding suggestions. On October 18 and 19, 1910, the "Chronicle" published interviews with Otto H. Kahn of the New York firm of Kuhn, Loeb and Co., and deeply interested in the Metropolitan Opera Company, in which he intimated that he and his associates would subscribe one-half the cost of erecting an opera-house in San Francisco. Mr. Kahn at that time estimated the cost at \$1,000,000, including the land. In the following days the "Chronicle" sought and published interviews from local sources on the subject, and on October 29th a meeting of the Musical Association of San Francisco, which had the symphony project under way, was held, and the following resolution was adopted: "The board of governors of the Musical Association of San Francisco considers that it is entirely fit and proper that the Association should aid and abet the project of securing an opera-house in San Francisco, and will devote the resources of the association to this end in every possible way." The matter might have ended there, but there were some who continued to urge action, among them being T. B. Berry, since deceased. It was a few weeks later that another meeting of the directors of the Musical Association was called, with the specific purpose of undertaking the raising of money for the opera-house. Among those who attended this meeting were T. B. Berry, John Rothschild, William H. Crocker, I. W. Hellman, Jr., William S. Bourn and M. H. de

Young. At the time of Mr. Berry's death a list of verbal subscriptions was practically complete; but again the work might have ceased, had not the Civic Center plans been adopted. It was then that the suggestion came from Supervisor Payot that the city might give the site for the opera-house in the Civic Center.

### Agreement is completed.

William H. Crocker, W. B. Bourn and I. W. Hellman, Jr., were then acting as the opera-house committee of the Musical Association, assisted by E. S. Heller and Joseph Redding. The drafting of a form of agreement with the city was a matter that occupied some time, and was not completed to the satisfaction of all parties until August 21st. Finally the announcement was made yesterday by William H. Crocker that the list of box subscribers was complete and that nearly half the loggias had been sold, thus practically assuring the full amount promised by the association. Nothing has been heard of late from Mr. Kahn, on whose suggestion the work was undertaken two years ago. Under the original plan the local subscription was to have been but \$500,000. There is now that amount signed, with the prospect of at least \$250,000 more, and the site, which is worth at least \$1,000,000. The success of the sale of loggias and seats, this agreement with the city will be no rent charges will make it possible to present grand opera at reasonable charges, and with gallery seats at a small price. Willis Polk has been working on plans for the building, the agreement with the city being that the association should choose its own architect with the understanding that the Municipal Bureau of Archi-



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opera-supper is not anything to be very proud of. And finally the bait that is presented to prospective box, loge or seat buyers that the money (either \$15,000 or \$6000 or \$1000) will buy them recognition in exclusive society circles does not conform with the rigid principles of polite society.

As far as the writer is concerned he would be prevented from paying any sum of money toward a project that implies that he paid this money in order to get into a certain social set. That there are many people who do not possess these scruples may be found by scanning the list of subscribers so far. These people are called chimbers, and whatever pleasure they may get out of buying the privilege to be considered "in the swim," they are welcome to. They have a right to do with their money what they please, although anyone who reads these newspaper articles will have lots of fun at the expense of some of these box purchasers. But when the Chronicle in its issue of October 31st draws a distinction between the wealthy people and the less fortunate members of our musical cult the thing is a little overdone. Let us quote the Chronicle: "The success of the work should be a gratification to all music loving San Francisco. While the large subscriptions have been made by those with more means, the enjoyment of the opera house will be shared by all. The fact that there will be no rent charges will make it possible to present grand opera at reasonable charges, and with gallery seats at a small price." There is no necessity to emphasize the fact that our rich people have the majority of subscriptions and the rest of us have to take what we can get. Of course, if the public does not get an opportunity to secure reasonable admission prices for this grand opera house it will not be a municipal opera house at all.

We maintain that there should be at least three thousand and fifty cent seats in this opera house and twenty-five and one dollar seats proportionately. This is the only way that can possibly justify the many snobbish features that are included in this project. It is had enough that such conditions exist in a city like San Francisco but that the public press should emphasize them, and emphasize them in a way as if these sentiments were a credit to those who indulge in them, is something which we, nor any of the many cultured and intelligent people we know in San Francisco, can not see. Most as-



MRS. M. R. COLTON

The Musical Review's Secretary Who Recently Entered the Holy Bonds of Matrimony

lecture should approve the exterior plans as in accordance with the general treatment of the other units in the Civic Center. On the completion of the sale of loggias and seats, this agreement with the city will be signed, and it is promised that the opera-house will be opened in the year of the exposition—1915.

### THE BERINGER CONSERVATORY OF MUSIC.

The Beringer Conservatory of Music, under the direction of Professor and Madame Joseph Beringer, bids fair to take its place in the front rank of musical activity. Scarcely a month has passed since the beginning of the year, without some work being accomplished by the many students of this successful institution. Programmes show that on January 20th, Mrs. Lois Patterson Westish, a vocal pupil of Mme. Jos Beringer was engaged to sing at the Matinee of Music at Kohler & Chase Hall. On Feb. 1, Prof. Jos. Beringer gave a recital including entirely his own compositions. February 24, Miss Irene De Martini was engaged to sing at the Hour of Music in Sherman Clay & Co.'s Hall. March 23, Miss Zdenka Buben, pianist, played at the Kohler & Chase Matinee; Miss De Martini sang there on the 20th of the same month and on April 13th, Prof. Beringer and Miss Buben were again heard in a two pianoforte recital. On May 2d Prof. and Mme. Jos. Beringer held the semi-annual examination at the Santa Rosa Ursuline College. June 4th, the Beringer Musical Club gave its 22nd Pianoforte and Vocal Recital at Century Club Hall. September 9th, Miss Irene De Martini was the soloist at the Woman's Press Association. October 19th Miss Zdenka Buben and Prof. Beringer appeared at the Musical Matinee at Kohler & Chase's. October 31st the 23rd Pianoforte and Vocal Recital was given at Century Club Hall. November 5th, the Beringer Musical Club gave a concert at the Ursuline College in Santa Rosa, and on Dec. 5th, Prof. Beringer held the semi-annual examination at the Ursuline College in Santa Rosa. This shows a lively interest taken in the work by the pupils of the Beringer Conservatory of Music and that Prof. and Mme. Beringer are not only efficient teachers but splendid directors of their musical affairs as well.



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## What Are the Real Deficiencies in Our San Francisco Symphony Orchestra That Fail to Bring it Up to the High Standard of the Boston and Chicago Orchestras

Now that the Symphony is well under way in its second season, it may be a timely remark to state that the Directors have taken no steps forward toward giving us what is known as a permanent orchestra. To begin with it may be stated that neither the Boston nor Chicago orchestras were made self-supporting until the management booked enough out-of-town concerts to double or triple that number given at home. For instance the fourth week of each month the Boston Orchestra makes a tour whereby they fill regular subscription concerts; as a rule making New Haven, Brooklyn, New York, Ithaca, Baltimore, Washington, etc.

The San Francisco Orchestra Association might follow the Boston by employing an assistant manager to organize Orchestral Subscription Societies at Berkeley, Oakland, Sacramento, Stockton, San Jose, Palo Alto, etc., and occasional trips that would reach all the important cities of the Pacific Coast. One week could be devoted to rehearsals at home, while the second week the orchestra would travel and perform their rehearsed program before the various organized societies, giving one concert every two weeks and increasing the season to forty weeks with probable Pop Concerts for another twelve weeks on the a la Boston style.

This would necessitate what is termed a permanent orchestra, and would require musicians engaged on a weekly salary, who devote their entire time to Symphony work.

At present the picked material from Theatre, Cafe and Hotel musicians, now constituting our orchestra, can never be classed higher than a third-rate Symphony Orchestra.

Think what an improved ensemble might be developed here, if each concert were repeated six or eight times, with a body of men who devoted all their time to artistic music. Only then could we expect as thorough an ensemble as that produced by a real Symphony Orchestra.

In the first place, how can musicians sit up late nights playing much rough ragtime music, and then rise early the next morning with a clear brain to rehearse polite music?

Why should our World's Fair City possess a real permanent orchestra? Is it not possible to find a Henry L. Higginson in the midst of our Orchestral Association? Many of us are unaware that this gentleman shouldered the losses of his great Boston Orchestra for twenty-four years before the organization was self-supporting. Its deficits ranged from \$2000 up to \$40,000 between the years of 1881 and 1905. At the same time this orchestra has 97 musicians on a weekly salary.

### Where the Trouble Lies.

Partly the trouble lies with the directors of the Orchestral Association who are economizing by paying insignificant small salaries to the orchestra musicians, while they are paying a fancy price to an undeveloped conductor who is a talented composer.

This may be due to a sentiment created by Mr. Joseph Redding who wants his talented composer companion and in close touch with the classical Librettist.

The writer of this article is informed that both Librettist and Composer have withdrawn largely from the distractions of Club Life to spend their spare time in a private mansion upon a new work for professional production.

But why should the Orchestral Association refuse to pay a fair salary, such as will enable the musicians to depend upon symphony work exclusively for a living, just as is done by the management of all great Eastern associations?

Can it be disputed that this sort of economy will depreciate the artistic finish of any Symphony Orchestra? At the same time why should a talented composer, but undeveloped conductor, receive a salary of \$10,000 per season, when \$12,000 would secure the greatest available conductors in the world?

Of course it must be understood that the great conductors will positively not tolerate a pickup orchestra from theatres, hotels and cafes for their material, for such an orchestra cannot produce the desired finish. Such economy made this engagement undesirable to such conductors as Wagner and Emil Paur and others, and for this reason the Orchestral Association resorted to Mr. Hadley's appointment. Why not economize by reducing the Conductors salary to \$5000 and spend the other \$5000 on musicians salaries?

It certainly is ridiculous to pay Mr. Hadley a fancy salary because of his talent for composing, when we have such matured orchestra directors in our midst, as Adolf Rosenbeker (present concertmaster), Herman Perlet and Paul Steinhardt, each of whom can work out the line points of symphonies playing, and have done so for years past, with very good Class A reputations. So why pay this fancy price to help a young man develop?

Among the musicians there is some opposition to making what is termed as a "permanent" orchestra here, and they will tell you it is impossible because of the limited number of large cities on our coast. However, these musicians will be in favor of their own pocket-books. They always have regarded symphony work, here, as secondary to their steady engagements, so as to fatten their pockets. Their selfish tendencies are based on the same principle as to hold all. Beyond this point they have no interest in symphony work. However these conditions must change if the orchestra is to expand into a "permanent" one. If Eastern Symphony Orchestras can come to this coast on tour, our own orchestra should cover all territory from San Diego to Vancouver. But our present pickup organization is unable to travel. Only a

short time ago they had an engagement booked at San Jose, which has to be abandoned, because too many of its members were unable to get away from their regular local jobs. However, it is now planned to book this engagement on November 25th.

Why not have an orchestra such as would be a pride to the Pacific Coast, and one that would give exposition visitors a higher opinion of our musical culture?

In case the orchestra-committee are in favor of these principles, it is their duty to take steps now, in preparation for next season. HENRY H. BARNES, 5793 Shattuck Ave., Oakland, Cal.

### EX-MAYOR SCHMITZ WRITES MUSIC TO OPERA.

Early Mining Days in California Depicted in "The Maid of the San Joaquin" Containing Many Tuneful and Lifting Melodies.

A pretty light opera entitled "The Maid of the San Joaquin" has recently been finished and its object is to depict the early California mining life in a manner more realistic and more tasteful than has been done in the "Girl of the Golden West." The music of this ambitious little work has been composed by Ex-Mayor Eugene E. Schmitz, and the libretto was written by Frank C. Drew. Mr. Schmitz is a musician of much experience and natural efficiency. He had already composed several shorter, but less ambitious compositions, but in this light opera he has concentrated all his energy and artistic aggressiveness. Those who have heard the music are very enthusiastic over its melodic values and also the possibilities of a full and rich orchestration. There are still some finishing touches to be added to the work, and when it is finally completed, Messrs. Schmitz and Drew will give a private rehearsal before a number of professional and critical friends at the home of the Ex-Mayor.

In a recent issue of The Musical Leader of Chicago we find the following description of some of the arias: "The Lure of Gold, is the title of the opening song which consists of different verses, introducing various nationalities that crowded each other in the early rush to the California gold fields. The Indian Girl's Lament, is a contralto solo which tells the story of what the Pale Face did to the Red Man in the early struggle for supremacy. Sailing down the San Joaquin is a tenor solo with chorus of considerable charm and sweetness. In the Springtime of Love, is a soprano solo which tends to recall the tender romance of the time when grandmother was a girl, as is also a duet entitled My Heart Can't Forget. The Admiral and the Lady is a song that tells the story of a tragic love of Fernita Concha Arguello and Admiral Razafoon. It relates how the daughter of the Spanish Commandante of old Yerba Buena (San Francisco) was wooed by the dashing Russian Naval officer, of how the lover sailed away to gain the consent of the Czar to his union with the olive tinted Spanish girl and how Concha waited vainly for his return. The Mimers' Chorus which concludes the first act of the opera, is a satirical treatment of the manners and customs of the early 50s, and is said to show Drew at his very best."

There is no doubt that the work contains exceptional merit both from a musical and literary point of view, and in these days of comic opera stagnation, or even light opera famine, this work ought to find a place in the repertoire of the leading American companies. It is to be hoped that in case this "Maid of the San Joaquin" is given a chance by Eastern managers it will receive an adequate cast so that its clever artistic features are not marred by incompetent performance.

### MISS FULLER'S SUCCESS.

Among the younger set of pianists in California, Miss Bessie Fuller, of the Mansfield Piano Club, has in the last two years succeeded in making a marked impression. The writer of this must commend Miss Fuller for unflagging energy, and hard work, by which she has been able to acquire brilliant, certain and satisfactory technique. She made her debut in Kohler & Chase Hall, with the Mansfield Piano Club, last season, and was much praised for her rendering of Liszt's music, particularly that sympathetic composition which he has called "Liebestraum." Since then she has devoted herself to the interpretation of various composers, and those who have heard her recently agree that she is making a phenomenal advance in all branches of the pianistic art. Her conception of various composers has ripened and broadened, and her sympathy with the characteristics of each of the writers of standard piano music—which includes the classics generally—is very keen. Industry is not uncommon among true piano pupils. Very often mere industry makes for mechanical performances. There are many brilliant performers in San Francisco and in other cities in this State, but relatively very few with the prospects that would seem to belong to Miss Fuller. It is understood that she will play at a recital of the Mansfield Piano Club, of which she is an active member, early in the spring.

### MR. AND MRS. DOUILLET'S ACTIVITY.

Mr. Pierre Douillet, pianist, and Mrs. Natalia Douillet, soprano are two musicians of superior artistic facilities, who have won prominent positions among the musical leaders on the Pacific Coast and are readily regarded as two of the most capable pedagogues in California. Their pupils consist of a very large number of students from all over the State, who are appreciative of the valuable instruction they receive. A recital by pupils of both Mr. and Mrs. Douillet was given October 18th

and was one of the most ideal pupils' recitals ever given in San Francisco. The pupils introduced in this recital were Messrs. Hulda Rienecker, Eunice Gilman and Clara Weiss and Mrs. "Laird" Ruth Thompson, Lucile Feder and Mrs. Clara Bailey Barron, pianists. All of these young ladies showed artistic efficiency in their performances. Mr. Douillet will present Mrs. Barron in a piano recital by herself after the New Year, and another recital of both Mr. and Mrs. Douillet pupils is promised in the early spring at which occasion other equally talented students will appear. Mr. and Mrs. Douillet are artists of international reputation. Mrs. Douillet is the possessor of a brilliant and true soprano voice of great compass. She has a finished vocalist. Besides her concert work and private classes in San Francisco she teaches at the College of the Pacific Conservatory of Music where Mr. Douillet holds the position of Dean of the Conservatory. Besides being a pianist of exceptional ability Mr. Douillet is a composer whose compositions enjoy a world wide recognition.

Mr. Douillet and his former pupil, Mrs. William Henry Banks recently performed a piano concerto by Douillet which must be regarded as among the finest specimens of modern piano concertos ever introduced to the San Francisco public.

### LOWTHER—NEW BARITONE SCORES BIG HIT.

Brabazon Lowther, the noted Irish-English Baritone, was the particular "star" at the concert given by The San Francisco Musical Society at the St. Francis Thursday morning, December 5th. The San Francisco Chronicle speaks of his appearance as being "In the nature of a musical feast, inasmuch as the singer had been heralded with much praise and anticipation. He had been expected of him. Lowther is gifted with a beautiful voice which is of real baritone quality, and is rich and sympathetic. His qualifications are rare in his unity, and the singer belongs to the type of which one wishes to hear more." Mr. Lowther sang two groups, the first, Mendelssohn Arias to conform to the program for the day, which was Mendelssohn Day—namely "Lord God of Abraham," and "It is Enough" from Elijah, in which the depth, power and dramatic fervor of his voice were splendidly indicated.

His second group, which ended the program, was composed of French songs in which he was particularly pleasing. He was compelled to repeat "D'Ne Prison," (Reynaldo Hahn) and "Embarquez-vous," (Godard). His beauty of diction and tone are most remarkable and his pianissimos are of a delicacy and carrying power that hold his hearers spellbound. Truly, we have seldom heard more beautiful singing anywhere than Brabazon Lowther has treated us to, and we shall anticipate the return of this artist in February with keenness. He will appear in recitals in San Francisco and Berkeley, and negotiations are pending for his appearance with the Orpheus Society of Oakland.

### MRS. LUCIA L. DUNHAM ON THE COAST.

The concert field in California will be further enriched this season by the presence of Mrs. Lucia Lily Dunham. Mrs. Dunham is a New York woman, and as an artist she is entirely an American product in that all her training has been acquired in this country. She excels as an interpreter of Folk songs, which she sings with rare charm. Mrs. Dunham possesses a "vibrant" temperamental voice of real sympathetic beauty, a charm of personality which graces her work, a thorough musicianship, and an artistic perception which never fails to reveal the emotional and intellectual content of songs and arias further illuminated by a singularly lucid diction. These qualities unite in giving her audiences a keen and intimate delight in her singing, and have brought forth the most enthusiastic commendation from such eminent teachers and critics as M. Girardet (Paris Conservatory and Opera), Georg Henschel, Frank Damrosch, and others. Mrs. Dunham is an ardent nature lover, and all the time possible is spent in the open, which accounts, in large measure, for much of her physical charm which lies in bright eyes and rich coloring. Her particular hobby is target shooting, at which she excels. Mrs. Dunham starts East to fill concert dates at time of this publication, and is due here again the month of February, when she may be reached through the Behymer office in San Francisco.

(Continued from Page 14.)

veritable Summer Resort. I went to the Cathedral there and heard an Organ Recital. They happened to play a piece descriptive of a thunder storm, and I am told that this piece has been played at this church for years and years, and is therefore famous. It certainly was realistic.

Now I go to Interlaken, where on account of the rain, I am unable to take the trip up Mt. Jungfrau and must be content just to gaze at it. This is my first disappointment, so I must not complain. Now to Mainz, where I take the boat for the delightful ride down the Rhine to Cologne. The river winds in and out and the unexpected is always just ahead, so that it makes a lovely trip. The old ruins of castles, with their interesting legends, and the cultivated fields along the river bank make it very picturesque. I must confess that I do not understand how any sailor who was able to see the "Golden Hair" the Lorelei was combed, would not see the rock, it is so large. But then, you see, I'm practical. Now, I must really fly, only poling at Paris for a night's rest, then across the Channel to London, and yet I must get my things together, and leave the next day for Liverpool and the Mauretania, and so home. Am I sorry to come home? Not at all. I have seen so much and had so many new ideas thrust before me that I could not absorb more for awhile and must digest those ideas I have retained. I carry away an impression that attention to detail makes for a perfect whole and that years and years of development along one line has been necessary to bring art to the state of development found in the Old World. Much can be learned in a three months' trip and I would wish that every student, who is ready, could have the lovely trip that I had.

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**CORLOS E. TROYER'S TRIUMPHS.**

Carlos E. Troyer, the distinguished composer of Indian songs and the famous exploiter of the Indian lore, has recently consummated an arrangement with the Theodore Frosser Company of Philadelphia whereby that firm will publish all his Indian music in future. His old compositions will be re-edited and published in a finer form, while he will add several new works to the collection. We have in our possession a number of excellent compositions which we shall review when we have more space at our command than at this time. It is certain that these works will enjoy a great vogue.

While so many know Mr. Troyer as a composer and the friend of great men, not so many know him as a fine musician and an excellent vocal teacher. We have here a program given at the Young Ladies' Seminary, Benicia, on May 26th, 1870 (this institution afterwards became Mills College) on which a number of Mr. Troyer's vocal pupils appear. Eight or ten numbers on the program are vocal numbers and among the names may be found the following: Miss Emily S. Wilson, Miss Eliza Cardinell, Amelia I. Platt, Kittie S. and Nellie T. Spencer, and two numbers were sung by a chorus. Mr. Troyer is also an excellent coach.

**TWO LEADING MUSIC CRITICS.**

The Pacific Coast Musical Review publishes today with great pleasure the portraits of two of San Francisco's leading music critics. Walter Anthony has received his entire education in California and he has studied music thoroughly.

The writer used to hear him sing before he entered the journalistic field and found him the possessor of a lyric tenor voice of fine compass. He always sang with taste and discrimination. In addi-

criticisms in the San Francisco Call are read with much interest, and it is safe to assume that whenever he recommends an artist to his readers, they are safe to take his tip. In addition to being a

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tion to his vocal education Mr. Anthony studied harmony and theory. He is a very graceful writer and one who understands what he is writing about. His

musical critic of ability Mr. Anthony is a conscientious and painstaking critic of theatrical performances.

Thomas Nunan is the first music critic

in San Francisco who succeeded in influencing a daily newspaper to devote an entire page to music every Sunday. He obtained his musical knowledge through study and affiliations and also by faithful and consistent concert attendance. Mr. Nunan is a great friend of the resident and in fact the American musician and artist, and omits no opportunity to encourage and help American artists of merit. He has been of great assistance in the building up of the musical life of this Coast. Recently Mr. Nunan published a book of poems that reflect a poetic nature of the most refined sentiments. The book is entitled "Out of Nature's Creed" published by A. M. Robertson. The little volume breathes the essence of romance and philosophy and contains a series of epigrams classic in their aptness and fidelity to nature. The poems are musical in their metre and are worthy a place in any library.

**J. S. WANRELL AND HIS PUPILS.**

In another part of this issue will be found a page of portraits of Signor J. S. Wanrell and a few of his many talented pupils. We have often referred to Mr. Wanrell in these columns and we can only repeat at this time that he is an excellent artist, an experienced opera and concert singer and a teacher of the most approved type. The students who appear on the page with him have appeared occasionally in his private recitals and have scored brilliant successes. Among the young ladies we have Mrs. J. G. Brady, the possessor of a very delightful soprano voice which she uses with considerable intelligence and with a temperamental energy that gives pleasure to the hearer. Mrs. Fay Carranza Molero has conquered for herself an enviable reputation in the professional field. She possesses a big soprano voice of fine brilliancy and power and sings with an enthusiasm that arouses her audience to long manifestations of approval. Mrs. E. E. McGinnis possesses a lyric soprano voice which has been heard to fine advantage at a number of studio recitals. Mrs. Clara Bailey Darrimon, is an accompanist of much artistic refinement and her work is much admired by every one who attends the Wanrell concerts. Miss Welcome Levy, contralto, is an exceptionally talented singer. Her mellow and exceedingly smooth and flexible contralto voice is used with deep emotional feeling and the singer never fails to arouse the interest of her audience.

Among the young men there is especially Wesley Gebhardt, the baritone, who is entitled to much commendation. He possesses an unusually beautiful baritone voice which is noteworthy both for volume, quality and range. In addition to this he sings with fine taste, and seems to be an artist fit for operatic work. F. F. Almand is another singer of fine artistic qualifications. He also possesses an excellent baritone voice, and reveals his artistry by adequate interpretations of any compositions that may be allotted to him for interpretation. Another student who reveals more than ordinary talent is F. M. Wahlén, a basso of an unusual range, timbre and resonance. He sings with great intelligence of expression and shows evidences of fine tuition and exceptional adaptability. Victor J. Peterson is a tenor soloist who gives promise of artistic success. He has a clear lyric tenor voice and takes much pains with his studies always being rewarded with enthusiastic applause whenever he takes part in a program. Carlo Bazzara, baritone, is another student who bestows much credit upon his teacher. He sings with a smooth and well modulated voice and is very musical in his interpretations. Surely Signor Wanrell has every reason to feel very proud of his pupils, and the ones just mentioned are only a few of the many splendidly equipped students that are being educated in the Wanrell Italian School of Singing.

**PADEREWSKI TO TOUR AMERICA**

Last Saturday L. S. Sherman of Sherman, Clay & Co. received a wire from Steinway & Sons in New York that Paderewski will tour America during the season 1912-13 and will again play the Steinway piano. Whoever succeeded in bringing Paderewski back to his first love must have done some fine diplomatic work. Anyhow the new arrangement is of advantage to both parties.

**TOO LATE FOR THIS ISSUE.**

The exquisite piano recital given by Tina Lerner at the Scottish Rite Auditorium last Tuesday evening, and the concert given by the Pacific Musical Society at the St. Francis Hotel last Wednesday evening took place too late for review in this issue. We shall mention them in detail next week.

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# MACKENZIE GORDON'S UNPRECEDENTED SUCCESS.

Since Mackenzie Gordon has given up his concert work to devote his entire time to teaching he has obtained wonderful results from his pupils. There is an entire array of them that have secured engagements in leading comic opera companies, and the fine part of it all is that they give Mr. Gordon credit for having made something out of them. Others are appearing with unquestionable success in the concert field and earning reputations worthy of their musical education. A teacher who is thus raising useful material for the exploitation of the musical world is certainly filling his place in the arena of musical endeavor and he should be honored accordingly. We have heard several of Mr. Gordon's pupils not so very long ago and we found them instructed in a manner that brought out their artistic advantages in the most emphatic manner.

Although Mr. Gordon is constantly approached for the purpose of securing his services in concerts he consistently refuses the most flattering offers to devote his entire time to teaching. The proof of his efficiency must be sought in his extraordinary success. In fact he is one of the few vocal teachers whom one can recommend in this vicinity without mak-

viously. The firm mentions the maker and has documents to show as to the genuineness. It is always better to buy an old instrument from a firm that is known for its integrity than to trust a chance acquaintance. Those of our readers who are seeking genuine old violins, and who are not acquainted with any expert will do well to ask at local music houses for violins from the firm of August Gemünder & Sons.

## AN INSTRUCTIVE LITTLE BOOK.

We are in possession of a most instructive little book entitled "A Little Journey to the Home of the Mehlin Pianos" which gives a most interesting description of the factory where these instruments are made and of the thoroughness with which they are constructed. The book also contains a series of illustrations showing the big factory and the various departments devoted to the construction of the instruments. A careful reading of this book will show that nothing is being omitted to give these instruments as fine a workmanship as money can secure. Attention is frequently called to the fact that a great deal of the work is done by hand. The factory is five stories high and occupies a very large space. Paul G. Mehlin is the President of the firm, and



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ing a mistake. In addition to his fine equipment as a teacher and an artist Mr. Gordon is an excellent critic. He attends nearly every concert and his views on the work of the singers are always interesting and enlightening. We gladly sit next to Mr. Gordon at a concert as he displays a fine insight in the most serious phase of the vocal art. He is a friend of most of the visiting singers who have known him when he conquered our himself an international reputation as a concert tenor of rare faculties.

## CATALOGUE OF OLD VIOLINS.

We are in receipt of a most interesting catalogue of real old violins from the title to objects of art. Gemünder & Sons of New York. The instruments listed in this rare book are all genuine and most of them are over one hundred years old. In an introduction to the Catalogue, Gemünder & Sons say that the year 1912 was marked by an unprecedented number of purchases by Americans of the treasures of Europe. Not for years has Europe seemed so ready to relinquish title to objects of art. Gemünder & Sons took advantage of the desire to sell in the old countries, and succeeded in acquiring some of the finest specimens of old violins at a price that enables them to sell them in America at prices lower than they could have been secured pre-

he takes a great deal of pride and personal interest in the pianos that are shipped from his establishment. Mehlin & Sons have recently appointed Sherman, Clay & Co. their San Francisco representatives.

## EULA HOWARD KEPT BUSY.

Eula Howard, the successful and conscientious young pianist, has been kept very busy during the last year. She has appeared in public recitals as well as filled a number of engagements before musical clubs. She is now preparing a repertoire for next year and no doubt will add to her many artistic triumphs of the past few years.

## HARLEY HAMILTON'S ACTIVITY.

Harley Hamilton, the distinguished leader of the Los Angeles Symphony Orchestra, has begun his season with the usual bright prospects. The Los Angeles musical public is appreciating his services greatly and the attendance at the symphony concerts which take place at the Auditorium is most gratifying. Mr. Hamilton is a thorough and industrious musician who loves his art with every fibre in his body, and the editor of this paper is proud to count him among his friends.



**T**HIS year it is not merely music or, in other words, the pleasure of hearing favorite selections in your home; no, this year the gift of all gifts is a far greater pleasure, the pleasure of personally producing that music as you, your wife, your daughter or your son feel it—the pleasure of giving expression to the musical feelings.

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By ELIZABETH WESTGATE

Oakland, December 16, 1912.

It is with real pleasure that I find myself once more with leisure to send a letter from "this side" to the Pacific Coast Musical Review. The interim since the last correspondence has been crammed with agreeable duties, but, nevertheless, crammed. None of the time given to those duties was given unwillingly, but, rather, with keen interest. So, if I begin in the middle of my news, and proceed in both directions, or zigzag, I hope for the consideration of the always considerate readers of this column. Encouraged, as well they may be, by the success of the presentations of Verdi's Requiem and of Haydn's "The Seasons," the members of the Council of the Berkeley Oratorio Society have arranged for 1913, a "May Festival," to be given with augmented chorus, an orchestra, and soloists of repute. The chief choral work will be Gabriel Pierné's Musical Legend called "The Children's Crusade." It is written for mixed chorus (which will employ 200 children), the orchestra and soloists. The Children's Crusade was given several times in Europe during the year just passing. One day will be devoted to a Wagner festival, marking the centenary of the master's birth. Active and asso-

ciated with the Berkeley Oratorio Society, the choral club and Elizabeth Westgate, accompanist. The audience of several thousand saw Miss Simons and Mr Hickman the heartiest applauders.

The Half-Hour of the previous Sunday was given by Mrs. Richard Ross, with Roscoe Warren-Lacy at the piano. Mrs. Ross sang several songs by Gertrude Ross of Los Angeles. It is a suite called Desert Songs, the poems by Faith Boehrcke, (Mrs. Paul Boehrcke) of Berkeley. They were received with much favor by the large audience.

Warren D. Allen presented a finely prepared piano-pupil when Miss Marguerite Darrch played a recital at Unity Hall on December 5th. Miss Darrch played with real musicianship the E minor Sonata of Grieg, and works of Bach, Scarlatti, MacDowell, Liszt, Mendelssohn and others. Her touch is delicate and strong, as occasion demands, and she reveals most artistic instruction. Indeed, when there are so many splendidly endowed teachers on this coast, it is remarkable that sometimes students place themselves in hands not prepared to mold musicians. This, however, is less and less true, thanks to conscientious men like Mr. Allen, Mr. Franklin Carter, violinist, lately returned from Europe, played several solos with much art.

The California Institute of Musical Art gave "An Evening with the Violin" under the direction of Alexander Stewart, at the Hoston School, Oakland, on December 7. The musical illustrations were by the Stewart Violin Quartet, (Mrs. Kistler, Mr. Fox, Miss Postel and Mr. Blanko). There was also a vocal trio by pupils of the institute, and other numbers. The hall of the school was well filled.

Frank Moss, pianist, and George Bowden, tenor, gave a program at Ebell Hall, Oakland, November 21. Mr. Moss played the Bach-Bowden Prelude and Fugue in D minor, the MacDowell Sonata Eroica, and shorter works, revealing much talent and skill. Mr. Bowden sang the Adelaide of Beethoven, Die Botschaft of Brahms, a group of modern French songs, and others. A similar program was given at the Unitarian Church in Alameda on the following evening.

Percy A. R. Dow prepared the last musical service of the old First Presbyterian Church for the evening of November 24. The chorus choir was assisted by the Cecilia Club and Mr. Malin Langstroth, cellist. Mr. Dow announces a series of fifteen minute "Talks" on topics pertaining to the voice and to singing, each preceding the Hour of Song which in past seasons have served to introduce many of Mr. Dow's pupils. On this evening at Miller Hall, Stockton, he presents a soprano pupil, Miss Marie Markham, in a recital of varied songs. On Thursday evening, the 19th, at Unitarian Church, Oakland, Mr. Dow will present the Cecilia Club of which he is director in the second concert of the seventh season. Henry Hadley's beautiful cantata, In Music's Praise, will be for the first time here. Miss Helen Collburn Heath is to be special soloist. Mrs. Hughes is the regular accompanist of the Club.

Soon from the press may be expected the reminiscences of Mrs. Margaret Blake-Alverson, the veteran singer, whose public life is woven into the musical development of San Francisco. At the age of seventy-six years, it is still declared that Mrs. Alverson's voice has lost little of its early power and sweetness. The book will be eagerly awaited.

Cedric and Mildred Wright, the young violinists, and pupils of Sevcik, who have been making a home in Alameda for a year, will leave after the holidays for Vienna, where they expect to remain in study for three years at least. They have made warm friends here and their further career will be watched with interest.

Mr. and Mrs. Walter Nicholson will leave December 26 for New York for a month's visit. They will be guests of Mr. and Mrs. Putnam Griswold, at Hotel Majestic, and Mrs. Nicholson means to coach with one or two masters, with a daily lesson.

Mrs. Domenico Russo (wife of the former well-known Tivoli tenor) gave her first public concert at Adelphi Hall on December 12. An interested audience heard a group of well-chosen songs, including two arias (O mio Fernando, and the Simon and Delilah ariat. All agreed that Mrs. Russo has a most unusual voice, big and resonant, and warm with feeling; a wide range and surprising flexibility for so big an organ not yet fully trained—by no means fully trained. With wise discretion, material such as this should develop beyond the realm of concert singing. Mrs. Russo has nobility of carriage, and ennobles the audience most markedly. It seemed to be the belief that a future of great things is for her, under guidance which has realization of the possibilities and knowledge in the work of their development. Miss Helen Sutphen played several violin solos with skill, charm and authority, and the accompaniments of Mrs. Hughes were all that could be wished.

The Best Piece of Hamelin (Browning) has been used as the text of a cantata by that talented Berkeley composer, Josephine French-Aylwin. The work is in three parts for women's voices, with solos for soprano and contralto, with a most pianistic and grateful accompaniment. It is published by C. W. Thompson of Boston, and will be given here soon by two societies. The choruses are original and full of life, not difficult, but I could think, very effective. The solos will repay the careful study of any singer to whom they are entrusted. The many delightful original flourishes in the piano part help very much in building up the ensemble. As to the vocal line, the portion where Browning's exaggeration of "fifty different sharps and flats" occurs. Finally, it will rejoice any club of women who will essay its friendly measures. There may be sure of originality, purpose and style.

MISS MONTAGNE'S PUPILS GIVE RECITAL.

The pupils of Miss Edna Montagne gave a piano recital at their teacher's studio 5789 Vicente Street, Oakland on Saturday afternoon December 7. The following extensive program was very ably presented.

Dance of the Hours (Heins), Augusta McIntosh, Sweet Toyer (Ortl), Isabelle Lucas, Sleepy Time (Ortl), John's Lullaby (Krognan), Dorothy Jones, (Recess (Ortl), Wilmay Blackman, Mary's Lamb (Ortl), Santa Claus, Guards (Krognan), Eugene Holden; 1. Little Waltz (Gurlitt), 2. Lavenders Blue (Biedermann), Mabel Caron, Doll's Dream (Oesten), Alma Steele, Ballade (Burgmuller), Pastorale (Hiltz), Majorie Johnson; Romance (Rubinstein), Helen Smith; Second Mazurka (Godard), Cornelia Lucas, Columbine (Delabaye), Louis Heinrich, Mazurka-op. 50-No. 2 Polonaise-A Major (Chopin), Irene Grunhut, Valse (Chas. Dennee), Butterflies (Liszt), Edna Gamba, Goblins Frolic (Heller), General Bun-Bun (Goldini), Elizabeth Shepherd; Menet (Berthoven), Will of the Wisp (Lungman), Clara Sanderson; Fur Elise (Beethoven), Simple Confession (Thome), Ruth Heywood, First Violet (Behr), Rondo a la Turca (Mozart), Thelma McIntosh; Papillons (Grieg), Ruse of Spring (Sinding), Meta Ludewig; Muzzing Zephyrs (Jensen), To a Wild Rose (Mac Dowell), Valse G flat Major (Chopin), Astra Montagne; Etude (Black Key) (Chopin), Träumerei (Schumann); Sextette from "Lied di Lamm-moor" (arranged for left hand alone) (Donizetti-Leschetitzky), Claire Johnson.

Joseph Berinzer, pianist, and Hother Wismer, violinist, were heard in a joint recital on the occasion of a Beethoven and Mozart evening given at the German society Schlaraffia in the Turn Verein Hall last week. Both artists received an ovation after their performances. One of the numbers on the program was Beethoven's A major Sonata, op. 12, No. 2. The ensemble was of the highest artistic finish and the delightful playing held the listeners' spellbound from beginning to the end of the program.

Mrs. Gertrude Ross, of Los Angeles, is making splendid progress with her compositions. One of her latest



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ciate membership is requested. The rehearsals are held at Trinity Hall on Tuesday evenings. Paul Steindorff, the choragus of the University, is to conduct.

The concert of the San Francisco Symphony Orchestra, Henry Hadley, director, in the Greek Theatre on Saturday, November 23d, was not largely attended; but the audience was most attentive, and particularly during the playing of Richard Strauss' tone-poem, Death and Transfiguration. This was new—so far as orchestra hearing of it—to most in the audience, who, therefore, gave it intense appreciation. The Beethoven Fifth, and the Carneval Romain Overture of Berlioz finished the program.

Julius Rehn Weber presented Miss Evelyn Brooks in an interesting piano recital at his studio, before a group of friends, on Saturday morning, the 2d of November. I heard Miss Brooks just a year ago, and found her a young player of great promise, with warm sympathies, and beautifully taught. Her program this year denotes a natural advance over last year's performance, and, although I was unable to be present at the recital, I am sure of its success. Miss Brooks played compositions of Bach, Mendelssohn, Chopin, Schubert-Liszt, and Gigue in B flat minor, by Carl Graun.

The Best Quartet played another thoroughly delightful program at Berkeley Piano Clubhouse, on Thursday night, December 12th. The program included a Haydn Quartet (in D major), the Dvorak Trio for two violins and viola, opus 74, and the beautiful Schumann Quartet in F major, No. 2 of the opus 41. An audience which filled the pleasant clubhouse heard the program.

The Half-Hour of Music at the Greek Theatre, on Sunday, December 1, the last until March, was given by Mme. Maria Simons, a contralto superbly voiced, and

successes entitled the Desert Suite, and consisting of Sunset in the Desert, Night in the Desert and Dawn in the Desert, was sung by Mrs. Minnie Hance and Mme. Esther Palliser. Everyone says that this work had the real atmosphere of the desert. The words are by Mrs. Faith Boyce Boehrcke, who is the wife of Prof. Paul Boehrcke, of the University of California. Another recent work of Mrs. Ross is a Japanese Lullaby which is founded on a native Japanese motif that Mrs. Ross received from a Japanese woman who played the samisen and from whom the composer obtained the motifs for the musical setting arranged especially for Ruth St. Denis, the classic dancer. These motifs are the real Japanese folk lore. The Japanese Lullaby meets with such approval everywhere that it has to be repeated every time it is sung on a program. The "Songs of the Desert" were recently sung at the Greek Theatre by Mrs. Richard Rees and made an excellent impression. The Japanese Lullaby and Night in the Desert were recently sung with much success at a Musicales given by the Ebell Club of Los Angeles, at its handsome Club House.

Mrs. Louis Platt Kurtzman, Mrs. Emil Pohli and Miss Alma Birmingham, gave a delightful recital at California Club Hall, on Tuesday, November 26th. The recital consisted of an arrangement of the opera Königs-Kinder by Humperdinck, and those who heard this clever arrangement are liberal with praise about its character as well as the manner in which the work was interpreted. Mesdames Kurtzman and Pohli and Miss Birmingham expect to give this work on several occasions before various clubs in this State. They will no doubt score successes wherever they appear.

Two of Dr. H. J. Stewart's Masses (No. 1, in D minor, and No. 2—St. Anthony) have recently been selected for performance in the Catholic Cathedral at Westminster, England.



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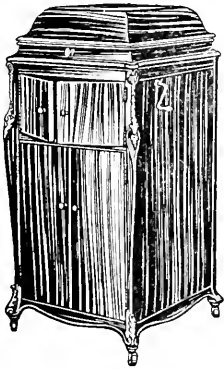
Indeed, it is for these reasons, that I have disposed of my institution's entire piano equipment in favor of the Baldwin products, and if perhaps additional reasons prompted me to expend a large sum on thirty new pianos from your factory, I must confess, that unusually substantial construction of your makes, promising practically unlimited service, hurried my decision.

Personally I have never played upon any piano that has given me as much pleasure and responded as readily to my will as the Baldwin Grand in my private studio, as a consequence of which I have spent more hours playing upon same than I have during the last six years. Wishing your products continued success, believe me, sincerely yours,

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Benjamin Liederman, who has been Cantor and Choir Director of Temple Israel for the past seven years is held in high esteem by his congregation. His musical arrangements of the various services are very inspiring. During the last fall holidays Mr. Liederman's vocal art and that of his choir was generally conceded to be of the very best. Besides his duties in the Temple, Mr. Liederman is well known in musical circles, being one of the foremost tenor soloists in the Bay cities. The rare quality of his sympathetic voice, with its beautiful smooth legato, freedom of tone and genuine musical timbre creates a splendid impression whenever he appears in public. He has also been very successful as a vocal teacher and many of his pupils are now successfully engaged in professional work. Mr. Liederman received his musical education in Europe where he devoted many years of study to his art.

Mothe Wismer, one of our most capable violinists, is planning another one of his delightful violin recitals to be given early in the New Year. Mr. Wismer is one of our most conscientious artists and his sincerity is worthy of emulation. In addition to this Mr. Wismer has a good word for his colleagues and not like so many members of the profession wastes his time in "knocking." He is one of those musicians who are of value to a musical community not only because of their merit, but also because of their successful efforts to introduce good music in the home circles, thus aiding in establishing a genuine musical atmosphere.

Miss Margaret Bradley, the well known organist, pianist and teacher, announces a series of organ recitals to be given at the College Avenue Methodist Church in Berkeley. They will take place on the evenings of week days, instead of the regular Sunday service, and they will be given once each month. At the initial recital which took place on Tuesday evening, November 19, Miss Bradley had the able assistance of Maurice Auger, a very capable lyric tenor, and at the December recital which took place last evening (Friday, December 20th), Miss Bradley was assisted by the Church Quartet under the direction of Frank E. Wright. The quartet consists of Mrs. Charles Poulester, soprano, Mrs. J. Rollins Fitch, contralto, Edgar Williamson, tenor, and Frank E. Wright, baritone. The most important organ number was the Rheinberger Pastorate Sonata, which is composed around the eighth Gregorian Psalm tone. Miss Bradley is the regular organist at the College Avenue Methodist Church as well as organist and director of music at the First Hebrew Congregational Church in Oakland.

The Oakland Conservatory of Music has grown wonderfully from the past year, both in the enrollment of its students, and in the estimation of the musical public of Oakland. The institution has grown to such an extent that it has become necessary to add several branches in order that all of its pupils may be properly cared for. The first of these branches will be ready about January 1st, and the balance will be announced as soon thereafter as possible. The idea of branches in the various parts of the city to care for the pupils in these locations is a new departure in Conservatory circles in this territory, but should be highly successful, as all of the endeavors of Adolf Gregory, the Director, have been in the past.

**STEERS AND COMAN'S REMARKABLE SUCCESS.**

When Lois Steers and Wynn Coman began to take up the managerial activity in Portland, the great Northwestern Territory was almost entirely unexploited by the great artists. Although the various communities were sufficiently large to support a few first-class concerts a year, no one was willing to take the risk of giving those communities regular series of concerts. The Misses Steers and Coman possessed the necessary energy and courage to break the ice, as it were, and their efforts were crowned with such success that they must be counted today among the most successful managers of artists in the United States. The Pacific Northwest owes these enterprising ladies a great debt of gratitude for opening an artist bureau in Portland, for without them that territory would have much longer remained closed to the regular visits of the world's great geniuses.

Steers and Coman have offices in the Columbia Building, Portland, and their influence extends over the largest territory within the reach of any manager in this country. Their territory includes Oregon, Washington, Colorado, Utah, Montana, and British Columbia. They not only book artists of international fame, but they have also assisted resident artists to a considerable extent. Those artists who have been under the management of Steers and Coman are lavish in their praise of the methods of the firm, and never tire of commenting enthusiastically about the courteous and painstaking treatment they receive at the hands of these two brilliant representatives of the far Western managerial cult. The Pacific Coast Musical Review is always appreciative of praiseworthy efforts in behalf of music in this part of the United States, and we hope that before long we will be able to publish a regular Portland Department which will open the eyes of our California readers to the musical activity of the great Northwest.

**SAINT ROSE ACADEMY ACTIVITY.**

Among the most successful musical educational organizations in San Francisco is the musical department of the Saint Rose Academy, corner Pierce and Pine streets. The students in their occasional recitals give excellent account of themselves and demonstrate that they are being taught correctly. This paper shall be glad to publish in the near future some reviews of one or two of the more prominent pupils, and we are sure our readers will be glad to make their acquaintance. In last year's Exposition number we published the accompanying picture of the academy and our readers, no doubt, appreciate the compact and solid appearance of the building. It is one of the largest and best equipped schools of its kind in the country and is well deserving of its success.

**PERSONNE PUPILS IN A SONG RECITAL**

N. Personne presented some of his pupils at a song recital in Scottish Rite Auditorium on Wednesday evening, December 11th. There was a large audience present that applauded the pupils enthusiastically and evidently was delighted with the work done. There were four pupils introduced on this occasion, and everyone had an exceptionally smooth and flexible voice. They were in various stages of their education, but considering the term of study they all showed progress and evident industry. The vocal students were assisted by Edward Harkness, violinist, a pupil of Giuseppe Jollain, and this young artist showed remarkable talent and fine training. He plays with dash and draws an exceptionally fine tone. There is no doubt much promise in the future of this young student. Miss Eula Howard was the accompanist, and notwithstanding the difficulties that are put in the way of an accompanist at a pupil recital Miss Howard showed herself fully equipped for her position.

Miss Jeanne Mai Peters, soprano, proved to be the possessor of a very clear voice of five compass and volume. She sang with considerable taste, and the coloratura passages were interpreted with much care and precision. Miss Viola Farrell, soprano, revealed an exceptionally plaint voice which was particularly noteworthy on account of its height, and she sang a number of operatic arias with considerable individuality. Harry Robertson, tenor, also showed that he has a very pleasing tenor voice. He is still in the early period of his vocal education, but seems to grasp things easily. August Johnson, has a fine baritone voice, and sings with much deliberation. No doubt the further these singers progress in their studies the better will they become acquainted with the rules of vocal art. Mr. Personne is taking a great deal of pains with his pupils and takes personal pride in their achievements.

**ORPHEUM ROAD SHOW.**

Next week will be the last of Ada Reeve and the first of the Orpheum Road Show. Miss Reeve will be heard in new songs, and the Road Show which is under the direction of Martin Beck is said to be exceptionally good. Bert Clark and Mabel Hamilton, the headliners, are favorite English musical comedy stars. Mr. Clark is in the front rank of British comedians and Miss Hamilton is exceptionally versatile and attractive. She sings and dances admirably and proves a capital foil for her partner's comedy. Their present vehicle "A Wayward Couple" is not even a skit. It is just a line of clever dialogue introducing a number of original songs with a special scenic set for each and changes of costume galore. Signor Travate, the eccentric violinist who created one of the greatest musical furores that this city has ever known and whose quality, technique and bowing are wonderful will present a selection of numbers which will show great regard for the popular taste.

T. Roy Barnes and Bessie Crawford will appear in a breezy skit entitled "The Fakir and the Lady," an amusing fifteen-minute specialty built solely on personality and magnetism. Barnes as "The Fakir" has established a world-wide reputation as a "quick-stuff" comedian, and is noted for his original tactics, while Miss Crawford is capital in the role of "The Lady," dressing well and captivatingly and proving herself to be a singer of no mean ability and much personal charm. Joe Keno and Rose Green will be a diverting and popular feature of the Road Show in the musical whizz "Hands Across the Street," which enables them to play their ability as vocalists, to do bits of acrobatic stunts and to create a lot of fun. With this bill Oscar and Suzette, and Paul Dickey & Co., in "The Come Back" will conclude their engagement.

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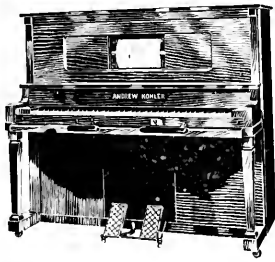
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## MAUD POWELL AT NOTRE DAME, SAN JOSE.

The Great Violin Virtuosa Entrances Large Audience and Enjoys the Delightful Hospitality of the Sisters at the Convent.

In engaging great artists to sing or play before the pupils the Notre Dame Conservatory of Music is doing something for the education of its charges that can not be overestimated. Nothing is so conducive to the actual understanding of the higher form of the art than listening to great artists, and we are certain that the pupils at Notre Dame Conservatory would never have the necessary energy to attend concerts sufficiently to listen to artists in a manner adequate to the opportunities offered by that enterprising institution. The latest artist to make an appearance before the students of the Notre Dame Conservatory in San Jose was Maud Powell who gave a recital there on Friday, December 6th. She made a most remarkable impression, and the character of her success may best be understood by reading the following remarks which form an introductory chapter to a critical review by Amanda M. Miller in the San Jose Mercury of December 7th:

"To hear the most wonderful music of my life—music that swayed me, gripped me, lifted me beyond power of words to describe—and then have to try to write my impressions coldly and dispassionately for others to read—that was the task set before me last night after listening to Mme. Maud Powell, conceded by our critics to be the greatest American violinist and the greatest to woman violinist in the world, who for two hours held her audience of students at Notre Dame spellbound with delight and awe at her extraordinary playing. Notre Dame has entertained many world-famed artists within her hospitable gates, but none greater than Mme. Powell, nor more appreciative of the pupils' spontaneous delight in her artistry. Musical people in San Jose have tried vainly to bring Mme. Powell here for a concert, and Notre Dame's exclusive recital is therefore the more remarkable."

Before the close of the program Marie di Bernardi read a very clever little poem in honor of the artist,



ADOLF ROSENBECKER

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who together with her accompanist and husband was shown over the grounds of the College of Notre Dame and expressed herself in the following terms about the exemplary institution of learning:

"Music holds such an important part in the curriculum here," she said last evening after the concert, "that the children appreciate and love it instinctively. And I have never in all my life enjoyed a concert so much as I did this one. The children gave me inspiration and I think I gave them my best. I think the California sunshine gets into the blood. Children out here drink in the warmth and temperament of this beautiful, wonderful climate of yours and with it comes the music, the art. Then, too, the instruction which these dear sisters bestow—the personal care and love—it is no wonder the pupils make progress. Their example is an inspiration."

"The appreciation displayed by these pupils—many of them but little children—in the selections I played, Mozart and Beethoven, in particular, with their severely simple music, is, I think extraordinary. So many nowadays care only for the 'rag' music. That, of course, has a certain originality and rhythm and is the beginning of our real American music. But it must be elevated."

"Our music has all come from the older countries, but the time is coming when we will have our own music, our own compositions. And mark my words—when we get something really original it is coming from the west. This west, I mean, California or the western slope. There is a picturesqueness and vitality here which is coming to influence us more and more. This is my third visit to your state and my first impressions are simply intensified every time I return. I think it is the most wonderful country in the world. Notre Dame? I am enchanted with it, and I shall come again when I come to California. If only to visit these wonderfully sweet and kind sisters."

On December 24 a song recital was given by Mrs. Beatrice Priest Fine, with Ida W. Sloan at the piano. The following program was thoroughly enjoyed by the appreciative audience: Bartle, Bird (Mozart), La Poleta (Mozart); Wir Wandelten (Brahms), Der Schmied

(Brahms); Kinderlieder (Hansel und Gretel), Soldatentanz (Taubert), Maj (Reynold Hahn), L'oiseau bleu (Jacques Dalcroze), Le cœur de ma mie (Jacques Dalcroze), La Mandoline (Debussy). The Lark now leaves his watery nest (Horatio Parker), Sylvain (Christian Sinding); Bird Songs: The Woodpecker, The Yellowhammer, The Owl (Liza Lehmann); Spring Awakening (Huntington Woodman); Baby, A Child's Prayer (Albert Matheson); A Little Song (Arthur Voorhies); Wilbo-the-Wisp (Chas Gilbert Sprouts).

## SHORT ITEMS OF INTEREST.

George Stewart McManus, who has recently returned from abroad, has been kept pretty busy ever since. He has appeared with brilliant success in a number of recitals, and as a teacher, he has the satisfaction to instruct a number of skillful students. Mr. McManus is an excellent pianist, a thorough musician and an artist who adds to the musical character of any community.

Among the local musical educational institutions there is particularly one that is not often represented in the public prints, but which is nevertheless a most excellent school. We refer to the Arillaga Musical College, 2315 Jackson Street. The Arillaga Musical College is housed in its own edifice, the property belonging to the Arillagas, and the studios are all tastefully furnished and very comfortably appointed. Santiago Arillaga, a musician of the highest standing and a pianist of excellent qualifications, together with his son Vincente Arillaga superintend the piano department. Fernando Michelena, the well known and especially efficient vocal teacher together with Roberto Marin, are in charge of the vocal department. Max Sichel, a violinist and teacher of European training, fine ability and large experience is in charge of the violin department. Achille Artiques, who recently returned from Paris where he studied with the masters, has been retained to teach pipe organ. With such a faculty, and the eventual growth and expansion of the school, San Francisco has an educational institution in matters of music which will surely be a credit to it.

Miss Beatrice Clifford, the well known young pianist, accompanist and teacher, has been much in demand during the last few months. In addition to recital work Miss Clifford has the satisfaction to see her class of pupils grow steadily. Only recently she was compelled to add a San Francisco studio to her Berkeley and San Rafael studios. This San Francisco studio is located at 2209 Clay Street, and she is there on Wednesday afternoons. In Berkeley Miss Clifford has taken the studio vacated by Frank Wickman when he went abroad and which is located at 2518½ Etna Street. On Mondays Miss Clifford is at her San Rafael studio, 5 Reservoir Road.

Prof. T. D. Herzog, who has been associated during the last twelve years with the San Francisco Conservatory of Music and during that time has taken part in all the concerts, has severed his connection with that institution owing to the death of Prof. E. S. Bonelli. Prof. Herzog has educated a large number of young violinists during this period and at all the recitals of the Conservatory he arranged the orchestra, ensemble and violin solo numbers. Many of the long list of pupils he taught made brilliant successes in the professional field. Prof. Herzog announces that he will teach all his pupils at his studio 1833 Ellis Street after this.

The Saturday Club of Sacramento gave its 356th recital at the Theatre Diepenbrock on Tuesday, November 19th. The event consisted of a song recital by Beatrice Priest Fine, soprano, and the program was as follows: Mozart—Batti Batti (Don Giovanni), Salvatore Marchese—La Foletta; Hugo Wolf—Tretet ein hoher Krieger, Ellenried; Brahms—Wir wandelten; Der Schmied; Taubert—Hänselchen (Kinderlieder), Carl Winning—Verfolgung, Dedicated to Beatrice Fine: Reynold Hahn—Maj, Dalcroze—L'oiseau bleu, Le cœur de ma mie, Debussy—Pantoches, La Mandoline; Christian Sinding—Sylvain, Landon Ronald—Down in the Forest (Spring), Love, I have Won You (Summer), Liza Lehmann—Bird Songs: The Woodpecker, The Yellowhammer, The Owl; Arthur Voorhies—A Little Song, Huntington Woodman—The Birthday.

The 337th recital of the Saturday Club took place at the Tuesday Club House in Sacramento, Saturday, November 22nd. The program rendered on this occasion was as follows: Schubert—Intermezzo, No. 117, No. 1, Rhapsody, op. 79, No. 2, Miss Edith Hammer, Fleischer—Love Song, Mrs. Wahl, Violin Obligato; Miss Luella Martin, Cello Obligato, Parker—Spirit of Spring, Miss Florine Wenzel; Chopin—Ballade, G Minor, Mr. George Swaine; Saint-Saëns—Softly Awakes My Heart (Samson and Delilah), Leon—Golden Lilies, Emmell—Philosophy, Mrs. George Swaine, Mr. Swaine, Accompanist; Göttermann—Aurora (Concerto op. 34, No. 4), Etude Caprice, Miss Luella Martin; Scriabin—Nocturne, op. 9, No. 2, Saint-Saëns—Etude, En forme de Valse, op. 52, No. 6, Miss Anna Dyas; Miss Zulietta Greer, at the piano.

Among San Francisco composers who are rapidly coming to the front is Miss Rosalie L. Hausmann. At her recent concert at the St. Francis Hotel Ballroom, Miss Mabel Riegelman introduced a very effective composition by Miss Hausmann with instantaneous success and the young Californian had several of the Chicago Philadelpha Company, and promised to sing them in her Eastern concerts. During Miss Gertrude Reiche's visit here recently that consummate singer saw some of Miss Hausmann's songs and selected one entitled "Es war ein alter König" (It was an old King), and she will sing it in New York before the end of this season.

We are in receipt of several extracts from New Orleans papers in which is recorded a concert appearance

of Bentley Nicholson, the able tenor soloist, who spent some time in San Francisco during which stay he became well and very favorably known as a singer of artistic tendencies. Judging from the newspaper clippings his fellow citizens are glad to welcome Mr. Nicholson back home again and the success he enjoyed at this recital is evidence that in this case at least the Prophet is not without honor in his own country.

Miss Alice Keller Fox, who plays and teaches the banjo from a higher musical point of view, recently was asked to assist in a church musical service. This was the first time on record that the banjo has been used in religious worship. From all accounts it appears that it was received with much appreciation. Mrs. Fox received numerous congratulations by Eastern journals, devoted to her instrument, for being the first banjoist to invade the temple of worship. On November 14th, Mrs. Fox played at the Mother's Club, on Nov. 23rd for the Alpha Club and in addition to these Mrs. Fox has played before private organizations. Of a recent appearance at the Berkeley High School Auditorium the Berkeley Daily Gazette of November 19th had this to say: On Thursday, Nov. 12, Alice Keller Fox of San Francisco, also a member of the Berkeley School of Music and Dramatic Art, faced a crowded house for her banjo program. Mrs. Fox took the first prize in New York as the world's best banjoist. Her own transcription of "Old Black Joe" must have been one of the pieces she played, for as we heard it last Tuesday it seemed worthy of it. Those who have not heard Mrs. Fox simply do not know of what the banjo is capable. It was so all through the program. We have often heard the French song Ohmignon, but never has it seemed so musical as last Tuesday with the banjo obligato. Her final number, Medley of Popular Songs, almost brought the audience up standing. Mrs. Fox is an artist in the highest sense of the term.

Mrs. Genevieve Marsh Jansen of Honolulu gave a piano recital in the Drawing Room of the Moana Hotel



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in Honolulu on Thursday evening, November 21st. This was Mrs. Jansen's first public appearance in a program of her own, although she appeared frequently before musical clubs and in private residences in San Francisco prior to her departure for Honolulu. Mrs. Jansen is a niece of J. Bergstrom, of the Honolulu Music Co., who assisted her in the concert by furnishing a Knabe Grand Piano. In case of success, Mrs. Jansen planned a second recital. The program rendered on this occasion was as follows: Andantino in F (Beethoven), Fantasiestücke (Schumann), Preludes op. 28, Nos. 1, 15, 24 (Chopin), Butterfly Etude op. 25, No. 9 (Chopin), Tambourine (Rameau-Godowsky), Cantique d'Amour (Liszt), Widmung (Schumann-Liszt), Rhapsodie No. 12 (Liszt).

Mrs. Richard Rees, soprano, has been very active during the year just about to close. She appeared in numerous private and public events with that success which always rewards her excellent services. She will sing for the San Francisco Musical Club and also at one of the Kohler & Chase Music Matinees during January. In addition to being a singer of the finest artistic resources, Mrs. Rees is a very efficient teacher, and a number of her pupils have been professionally very successful. Among those who have scored special triumphs are Miss Thelma du Chene and Miss Camille Brugniere.

Percy A. R. Dow continues his monthly "Hours of Song" with unabating success. On Monday afternoon, November 11th Miss Grace S. Kidwell, soprano, assisted by Miss Gladys Keith Muir, violin, and Miss Mary Dunne, accompanist, presented the program which included a talk by Mr. Dow on Modern Methods of Voice Teaching. This program was given at Miller Memorial Hall, Stockton. Miss Marie Markham, soprano, gave a program on Monday afternoon, December 16th at the same place. Miss Markham was assisted by Charles Widows, flute and Miss Mary Dunne accompanist. The program included a talk by Mr. Dow on Speech and Singing.



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## TIVOLI OPERA HOUSE TO BE SURELY OPENED BY THE MIDDLE OF NEXT MARCH

San Francisco's Great Musical Landmark—The Real Opera House of the People—Will Arise From its Ashes and Again be the Axis Around Which the Musical Life Will Revolve

By ALFRED METZGER.

SEMBRICH IN JANUARY.

While a few wealthy people are gratifying their desire for display by paying big sums of money for the privilege of flashing their riches before the common people, the real opera house—the musical educator of the masses—is gradually getting nearer completion every day. The editor of this paper stands pre-eminently and irrevocably on the side of the masses—on the side of our music students, our music teachers and our music lovers who gladly listen to music for the pure enjoyment they receive therefrom and to whom luxury and extravagance is a thing to be witnesses, but not to be experienced. To this end we have founded this weekly journal, and to this end we have saved the money from our meals to build up this paper as an organ which the common people—the people who place art above vulgar display—may look as a defender of their rights. There may be scoffers and skeptics who will make fun of our sincerity, but time will show that our vigorous fight will finally benefit the rank and file of the musical public, including many wealthy people of refinement and education. For this same reason we occasionally look at the rapidly rising Tivoli Opera House as a beacon

to conquer in the world. He has become a great leader. That he is as good a symphony leader as an operatic leader is demonstrated by the fact that he scored artistic triumphs in Italy first as symphony leader and afterwards as operatic leader. We thoroughly believe that he will make an excellent symphony leader. We respectfully suggest to Mr. Leahy, even though he may have already thought over the matter, that if he can induce Giorgio Polacco to come to San Francisco and lead grand opera at the Tivoli, and also give us some symphony concerts, he will do a great thing for the musical welfare of the city, for the rank and file of the musical public, that part of it that can not come to a symphony concert in automobiles, is starving for fine symphony concerts, and it has not had any for ever so long a time. Mr. Leahy is the man that can do it, unless the Musical Association of San Francisco is willing to cut loose from one or two social dictators and engage a symphony leader with virility, genius and executive ability to win the affection of our earnest musical people.

We also want to show our enthusiasm in the Tivoli Opera House and in its prosperity by pointing out to Mr. Leahy that if he has not yet chosen his personnel for the Italian opera season we could point out two artists who would be able to repeat the financial and artistic triumphs of Salassa and Avedano of old Trivoli fame, and Tetrizzini of the new Tivoli days. These two artists are Regina Vicarino, than whom we know no greater coloratura soprano of the younger generation, and Blanche Hamilton Fox who stands second to no mezzo soprano we have heard in the last fifteen or twenty years. We are aching to witness the marvelous scenes of the old Tivoli days when matured men and women behaved like children and when the dear old home of music rocked to its foundation on account of the salvos of applause and thunder of bravos that greeted the great finales of the operatic performances at San Francisco's musical landmark. Mr. Leahy, in conversation with us, has expressed his desire to revive those days, and we believe him to be sincere. And now in conclusion we will quote from a daily paper all about the present plan regarding the architecture of the new Tivoli Opera House now in the course of construction:

The new Tivoli, when completed, will differ from the old in but two respects. The auditorium of the house will face east and west instead of north and south and there will be a mezzanine tier of boxes to take the place of the first balcony. According to this new arrangement, the stage entrance will be in Anna Lane, formerly St. Anne street, and the last row in the auditorium up against the westerly boundary of the property. Above the boxes will be the dress circle and still higher will be the top gallery dressed in the garb of a winter garden similar to the popular "Lovers' Lane" of the old house. This part of the theatre will be reached by elevator. As to architectural style, the interior will be of the Spanish renaissance with a trellised ceiling under a blue sky.

The auditorium of the theatre will be reached from Eddy street through a lobby, ninety feet long and forty feet wide. The remaining space fronting on Eddy street and running parallel to the lobby will be used for a cafe. A roof garden is planned for the top of the lobby wing. This will be inclosed in glass and will have an entrance from the winter garden of the theatre.

"Doc" Leahy himself is superintending the construction of the building, which he hopes will be completed by the middle of next March. Leahy was a contractor and builder before he became a theatrical impresario. "It's going to be a great showhouse," he said, when captured on the job. "Our stage will be 100 feet wide and we'll have a stage area greater than that of any other local theatre. The body of the house will be 120 feet long and 100 feet wide, and I plan to seat 1500 people allowing an abundance of room for the comfort of the audience."

"When I talk of the completed building, quite naturally I like to figure the stage. We will have fourteen feet in the clear under this part of the house, which will give us plenty of room for any sort of mechanical effect. That clear space under the stage will come in handy about Christmas time, when we put on those spectacular plays for the children, as we did long before the fire. We used to have a little trouble fixing up transformation scenes then, but with a stage as large as this, the new generation of youngsters is going to have considerable edge on that of eight years ago."

"I'm going to revive a lot of those 'Shubad' and 'Cinderella' things and all the old romantic operas. The theatre will be conducted on exactly the same plan as the old house."



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W. H. Leahy has done a wonderful amount of good work in the interests of music on the Pacific Coast. And at this time of rejoicing we want to give him that credit which the good deeds of every man have a right to demand. Anyone who successfully overcomes obstacles, who works himself up from obscurity to a prominent position in his community makes both friends and enemies. Mr. Leahy has both. But in the struggle for the survival of the fittest Mr. Leahy is always coming out on top and no end of opposition will prevent him to remain, as he has been in the past, the one big figure upon which the masses can depend for their musical bill of fare at prices within the reach of their pocket books. And since this is the only possible relation which this paper as a genuine musical journal, can have with Mr. Leahy we can only look upon him from this particular angle. It is well known that Mr. Leahy made Tetrizzini. He found her in Mexico City. He brought her to the Tivoli. He nursed the success she made. And he made her a world famous artist. Without him Tetrizzini would never have climbed the height she now occupies. We are glad to know that she appreciates this fact, and repays it with proper gratitude. This latter virtue is altogether too rare, as we found to our sorrow, and we honor Tetrizzini for it.

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ALFRED METZGER - - - - - EDITOR

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We desire to extend to our many friends our best wishes for a very happy and prosperous New Year. May all their hopes be realized and may they all attain those aims dearest to their hearts.

How difficult it is to guess at public opinion may be found in the fact that although we did not try to make the last Holiday Number especially extensive, and consequently did not make preparations for an unusually large edition, we have at this writing just about fifty copies left out of an edition fifty per cent. larger than usual. Last year we made special efforts to have an exceptionally big and attractive number and had an edition twice as large as usual and nearly five hundred copies were left over. Of course by the time this paper reaches our readers, there will not be a single copy remaining of the last Holiday Number. There is no necessity for us to comment any further on that edition. If people did not like it, they would not buy it. The Marshall Press will print the paper, contributed greatly toward its success by giving it a typographical appearance second to no Holiday Number that has come to our attention so far.

We desire to call the attention of our readers to the fact that we will make again extraordinary efforts to publish an exceptionally elaborate Holiday Number next December. We shall begin to work on that issue immediately at the close of this season. In view of the fact that a number of our advertisers did not take advantage of our offer to mail us material for the last special edition we will print the announcement for next Number beginning with June 1st.

## GODOWSKY—THE MASTER-PIANIST.

Manager Will Greenbaum will usher in the New Year by presenting Leopold Godowsky, the master-pianist of the Vienna Royal Conservatory and considered by many authorities the most marvelous pianist living, at the Columbia Theatre on two Sunday afternoons, viz., January 5th and 12th. Not only is Godowsky a most unusual performer and authoritative interpreter but he is also a great composer and from the strictly pianistic side the rare successor to Liszt. His original compositions are beautiful and striking while his adaptations are comparable only with those of the "Master of Weimar." Godowsky is in no sense a specialist; he is equally convincing in the works of all schools and all times and makes his Bach, Beethoven, Schumann, Brahms and Chopin equally interesting. Of course from a man who is considered the very biggest musical authority in piano playing in the whole world we have every right to expect programs of the most important character and it is not to be disappointed as a glance at the offerings will at once demonstrate.

For the first Godowsky concert, Sunday afternoon, January 5, the program will be as follows—"Variations and Fugue on a theme by Handel" (Brahms); "Renaissance," being a series of free adaptations by Mr. Godowsky of the following gems, "Pastorale" (Corelli), "Tambourin" (Rameau), "Musette en rondeau" (Rameau), "Le Caquet" (Dandrieux), "Gigue" (Loilly), Sonata op. 58 (B minor), (Chopin), Esquise, (Liszt); An Bord d'une "Cigarette" (Liszt); Concert Study, B minor, (Liszt); Metamorphoses of Strauss' "Fledermaus," (Godowsky). It was of Godowsky's playing of this last number that an eminent critic asked "Has this man a hundred fingers?"

The second concert will be given Sunday afternoon, January 12, when the program will include "Ballade in form of variation on a Norwegian theme" by Grieg, "Capriccio" op. 76, and the "Variations on a Paganini Theme" by Brahms, a dozen or more of the charming "Wagner masks" (musical portraits in waltz form) by Godowsky, Liszt's tremendous "Sonata" in B minor, and Godowsky's paraphrase on Strauss' "Artists' Life Waltzes."

The sale of seats for these colossal events will open at Sherman Clay & Co.'s and Kohler & Chase's next Thursday, January 2. Mail orders should be addressed to Will L. Greenbaum at either office.

In Oakland, Godowsky will give a special program on Tuesday afternoon, January 14 at Ye Liberty Play house. In order to accommodate teachers and students the hour of this concert will be 2:30. The offering will include Beethoven's "Appassionata" Sonata, Chopin's "Sonata" in B flat minor (the one with the sublime Funeral March) a group of three Chopin "Etudes" another of three "Preludes," the "Polonaise" in F sharp minor and "Barcarolle." For this event seats will be ready at Ye Liberty on Thursday, January 9 and mail orders should be addressed to H. W. Bishop.

We are in receipt of the December Number of the Notre Dame Quarterly published by the sisters of Notre Dame College in San Jose. The number is fully in accord with all the preceding numbers we have received, and is interesting because of the many and varied articles from the pens of the Sisters as well as the contributors. It is a publication worthy of the attention of anyone interested in the musical growth of California.

## GOTTFRIED GALSTON MAKES DEEP IMPRESSION AMONG GENUINE MUSICIANS

By ALFRED METZGER.

Little Hen' Hadley  
 Directed quite gladly  
 At his birthday affair  
 Players clapped wildly  
 People laughed mildly  
 Galston was hardly there.

The above is written with apologies to the author of "Little Hen" of Christmas-pie fame. We have no apologies to offer to our readers. We know the rhyme is rotten—written we mean. But several incidents at the sixth symphony concert which took place at the Cort Theatre on Friday afternoon, December 20, were of the same quality, so we let the verse go, and take chances of losing several single copy sales of the paper. Of all the displays of vulgar taste this birthday celebration of the "ten-thousand-dollars-a-season-symphony-leader" capped the climax. We understand that the artist himself suggested this ovation to the manager of the orchestra—not the business manager Mr. Healy. The concert was advertised as a birthday concert to Mr. Hadley. It is the custom among dignified orchestral organizations to give a testimonial to the director at the end of the services rendered. We have never heard of any instance wherein the birthday of a symphony conductor was publicly celebrated by the orchestra, and made the occasion for vulgar display. This is especially a breach of good manners when we are aware that this has been done, and when all the courtesies of the day should be extended to an honored visitor. Gottfried Galston is too much of a gentleman to take offense at such vulgarity. But it seems to us there were many people present who felt ashamed that they belonged to an association who permitted such an offense against polite deportment.

No doubt the undesirable element in the orchestra induced the better element to join in this farce. Indeed it was impossible for any musician paid a salary to refuse contributing to the testimonial fund and give his picture and lend it for such a purpose. No honest musician could have put his name to the remarks read by Mr. Rosenbecker without KNOWING that he was endorsing an untruth. But diplomacy and tact compelled these good musicians to lend their name to a cause with which they could not possibly have been in sympathy. Mr. Hadley also took advantage of his birthday to present his symphony and thus give an opportunity to an ovation, as his standing as a composer is bigger here than that of a symphony director. We would question his bias, even here if it were not bearing out our contentions that Mr. Hadley is not a dignified symphony leader. No musician of serious qualifications would permit such a display of bad taste in the presence of one of the world's great piano virtuosos. It was natural to assume that Mr. Galston's debut would suffer from such an ovation, no matter how much his playing would impress the audience. It was also natural to assume that this ovation was intended as an insult to all adverse critics of Mr. Hadley, but he who laughs last laughs best.

Regarding the symphony, we can only say that it strengthens the good opinion we always had of Mr. Hadley as a composer. It is true that throughout there are many reminiscent periods, but it is practically impossible nowadays to compose anything that does not suggest the atmosphere of bygone days. Mr. Hadley's talent (it could not be called genius) lies in his skill to arrange musical ideas for orchestra. In this respect he is indeed original in this age. His Symphony No. 4 in D minor is rather programmatical in character as the titles—North, East, South, West—well designate. We believe that it would be more appropriate to make it a Suite instead of a symphony. The third movement is somewhat commonplace in its character. The rapturous passages are a little too glaring, and too pronounced. They should be covered with counter themes, so as to be a little less crude. It is possible that the music intended to have been represented in their artistic nudity, but somehow there are a little too offensive to delicate musical ears. The first two movements end, as nearly all of Hadley's compositions do, in a mysteriously soft finale. The art of building up toward a climax is not very familiar to the composer. Both the third and fourth movements would give the writer a splendid opportunity for a powerful climax, but instead of building it up gradually from an andante-pianissimo to a presto triple, normally Mr. Hadley begins his career and ends it very early in the movement with an actual rising climax is an impossibility. This explains why Mr. Hadley never obtains climaxes of other composers. He invariably begins the finales too loud and too fast this making what the German calls a "Steigerung" (artistic incline) impossible. Nevertheless the work is worthy of much praise, and it strengthens Mr. Hadley's position as a composer. We should like to hear this work under the direction of a more virile symphony leader than Mr. Hadley is.

Gottfried Galston made a most powerful impression upon the serious students of music. He is by all means an intellectual giant on the piano, and somewhat in the Russian school of virtuosi. His technique is brilliant and subordinated to the intellectuality of expression. It is practically impossible to judge a pianist from a single hearing of the Liszt Concerto in E flat, but we do not hesitate to recommend Mr. Galston to everyone interested in piano-forte art, and we dare say that his concert which will take place tomorrow at Sunday, December 29th afternoon at the Cort Theatre, Auditorium will prove one of the best of the year. Mr. Galston has one of the greatest talents of the year. He also secures beautiful orchestral effects without becoming too noisy. He used the magnificent Steinway at his disposal in a manner that brought forth every particle of its manifold beauty, and every shade of melodic and impassioned sentiment in the work was emphasized in a singular display of plastic interpretation. We shall have more to say of Mr. Galston after his concert.

The seventh symphony concert will take place on Friday afternoon January 2d. Arthur Hadley, cellist, will

be the soloist (watch some of the twenty-five-dollar-a-week musicians applaud till their hands become sore). The complete program will be as follows: Symphony No. 3 (Brahms), Konzerstück for violoncello and orchestra (Hadley), Arthur Hadley: Marche exotique sur un theme populaire (Scottish Rite Auditorium on Tuesday evening, December 17. We realize of course that various artists make varying impressions upon the individual listener. But while it would be a pleasure to us to consider the opinion of everyone justified to express one, still the impossibility of such an action compels us to express only one opinion in these columns. And this opinion is not published by us because we consider our judgment superior to that of anyone else, but simply because we have the opportunity to tell a large number of people the impressions we receive from an artist after attending concerts a long time and hearing most of the world's greatest exponents of the art. We do not claim to know more than anyone else, nor do we consider our opinion superior to the opinion of other people who attend concerts regularly.

## TINA LERNER GIVES FINE RECITAL.

We have already spoken at length about the unquestionable artistic merit of Tina Lerner, and hence there is but little to say about the piano recital given by that excellent pianist at Scottish Rite Auditorium on Tuesday evening, December 17. We realize of course that various artists make varying impressions upon the individual listener. But while it would be a pleasure to us to consider the opinion of everyone justified to express one, still the impossibility of such an action compels us to express only one opinion in these columns. And this opinion is not published by us because we consider our judgment superior to that of anyone else, but simply because we have the opportunity to tell a large number of people the impressions we receive from an artist after attending concerts a long time and hearing most of the world's greatest exponents of the art. We do not claim to know more than anyone else, nor do we consider our opinion superior to the opinion of other people who attend concerts regularly.

We try, however, to write an article that mirrors the impressions of an average concert attendant, and not that of a specialist in instrumental or vocal literature. Now, because of this attitude we consider Tina Lerner a great pianist and her concert appearance strengthened our opinion in that direction. We can not but admire a technique that is absolutely flawless and as perfect as human ingenuity can make it. Throughout the entire program there was no wrong note as far as we could hear, and we claim that an artist who is able to accomplish even this much on the piano, is unquestionably a great artist. The supposition that anyone can play technically accurate, provided he or she practices long enough is not a sound supposition. The fact that there is hardly an artist before the public who succeeds in doing this exceedingly difficult feat, is sufficient evidence that it is not a commonplace achievement. We do not agree with certain people who claim that Tina Lerner is lacking in warmth and emotional sentiment. In fact we are convinced that she possesses both in a sufficiently pronounced degree to be worthy of serious attention.

Her program included compositions by Mozart, Weber, Schumann, Chopin, Tausig and Liszt. In all of these Miss Lerner exhibited remarkable interpretative facilities. There was delightful shading, beautiful tone quality, exquisite coloring and indeed every possible attribute that makes refined pianistry such a delightful art. It is true there is nothing genuinely sensational about Miss Lerner's playing, except her wonderful technique, but somehow we do not care much about sensational pianism, and consequently Miss Lerner is an artist after our own heart. We sincerely trust that this exquisite artist will soon visit us again, and delight us with her interesting reading of the great masterpieces of piano literature. The program presented by Miss Lerner in her concert, which was well attended was as follows: Larchetto (Mozart), Rondo Brillante (Weber), Concerto, Op. 18 (Chopin), Nocturne, Op. 9 (Chopin), Op. 19 (Chopin), Op. 25 (F major), Op. 10 (G flat major); Nocturne, Op. 18 (F sharp minor) (Chopin), Valse Caprice on Strauss' "Man lebt nur einmal" (Tausig), Sonnetto del Petrarca, No. 123, Spanish Rhapsodie (Liszt).

## FORUM CLUB RECITAL.

One of the most satisfactory and delightful recitals of the year was given on this month's program day of the Forum Club, by Mrs. Frances Hamilton, soprano, and Evelyn Lewys, pianist. The program was as follows: Fantaisie Op. 17, 2d movement (Schumann), Mr. Lewys; Aria—Caro Nome, Rigoletto (Verdi), Mrs. Hamilton; En Autonne (Moszkowski), Souvenirs d'Andalousie (Gottschalk), Mr. Lewys; Liebestreu, Botschaft (Brahms), Mrs. Hamilton; Polonaise E major (Liszt), Mr. Lewys; Jenny Lind Bird Song (Taubert), Mrs. Hamilton.

Mrs. Hamilton, who has received her training entirely from Mme. Carrington-Lewys, has a coloratura voice of rare beauty and bird-like facility. She rendered the "Caro nome" of Rigoletto with true temperamental enthusiasm. The difficult fioratura was delightfully perfect technically, the phrasing was most artistic and the trills very exceptional in the way as she sang them. Those who have heard the singer's charming personal appearance and ease of deportment, reveal an individuality from which we may expect much.

The Brahms songs were rendered with the dramatic intensity and emphasis necessary to the poetic and intellectual conception of the compositions and were greatly enjoyed. The Jenny Lind Bird Song, is particularly suited to Mrs. Hamilton's vocal organ and she utilized its exquisite bird-like quality in the song's open air nature with great skill and elaboration of vocalization. In this character of work, she shows an individuality and style of her own which, with the understanding of art displayed in all her work, should attain for her an important position in the musical world.

It is to be regretted that Mr. Lewys allows himself to be heard in public so seldom. He is one of our most artistic players. His part of the program was rendered with true musicianship and artistic sensibility. Some of the most enjoyable features of the afternoon were the interesting anecdotes and comments regarding the composers and the compositions which Mr. Lewys presented through the program.

## REGINA VICARINO RUSHES INTO FAME.

A Truly great Colorature Soprano Comes Into Her Own by Sheer Perseverance and The Intelligence and Art to Break it.

The readers of the Pacific Coast Musical Review will no doubt remember that at the time the Hevany Grand Opera Company appeared in this city and vicinity this paper was the first to pick out Regina Vicarino as the coming colorature soprano. Vicarino is unique in one respect and that is that she possesses besides a remarkably beautiful voice that intelligence of interpretation and that exquisite art which stamps the genuine musician. There are so few thorough musicians among the operatic singers of the day that a star of Vicarino's magnitude can not be greeted with too great a delight. The musical public of San Francisco did not have to wait long until it found out the great artistry of Vicarino and she had hardly made her appearance at the Garrick Theatre when the announcement of her name on a bill was the signal for crowded houses. The receptions she received equaled fully those accorded Tetravini during her Tivoli regime, and it was felt in the air that we had discovered another great artist. Since Vicarino was heard in San Francisco she scored a series of genuine triumphs in Mexico and Cuba. She aroused the people to the highest pitch of enthusiasm and honors were accorded her that were only bestowed upon the truly great. And now we have a chance to hear Vicarino again. She is already in Los Angeles awaiting the appearance of the Lombardi Company at the Auditorium of which organization she will be a star. We are sure that with Vicarino at the head the Lombardi Company will play to crowded houses, and when San Francisco's latest favorite will return she will receive an ovation the like of which are accorded but few artists in this city.

## MISS ESTHER PLUMB'S SUCCESS.

Inasmuch as Miss Esther Plumb will visit the Pacific Coast early in the new year, it will be interesting to



MISS ESTHER PLUMB

The Distinguished Chicago Contralto Who Will Visit the Coast Early in the Year

our readers to hear of her continued success. Miss Plumb will open her concert tour in Boise City during the last week in January, and she will spend two weeks in the North singing in recital and for clubs, before going to California where Manager L. E. Behymer is booking her in his Philharmonic Course. Then Miss Plumb will go to Texas where a series of eight appearances have already been arranged. Miss Plumb sang in Dallas, Texas, on December 20th, also giving the second event in the fine Adolphus series inaugurated by Mme. Nordica recently. Just prior to leaving for the Coast, Miss Plumb will give a recital in Chicago at the Whitney Opera House, and immediately upon her return she will give two more concerts, one at the Cort Theatre and one before the Illinois Athletic Club.

At a recent concert appearance in Des Moines, Iowa, Miss Plumb was given an ovation by more than four thousand teachers. Of this last event the Des Moines Register and Leader of November 9, 1912, said, "An immense audience was present last evening at the Coliseum to enjoy the concert given for the Iowa State Teachers Association, by the Philharmonic Choir, under the direction of Frederic Vance Evans, and the Des Moines Orchestra, under the direction of Dean Frank Nagel, and Miss Esther May Plumb, of Chicago, as contralto soloist. Miss Plumb charmed the audience with her splendid voice, rich and deep and full. She gave an expressive interpretation to her numbers which suited well her voice with its warmth and color. As none fails (Meyerbeer), and Bolero (Arditi), were splendidly given and in response to the insistent applause Miss Plumb gave a charming encore.

## BLANCHE HAMILTON FOX FORGES AHEAD.

Distinguished American Mezzo-Soprano Arouses Enthusiasm in Mexico and Will Appear in California Next Month in Opera and Concert.

Blanche Hamilton Fox, who scored such a brilliant artistic triumph in San Francisco and vicinity a little over a year ago has since made a big hit in grand opera. In two seasons of grand opera in Mexico City she has aroused the enthusiasm of her audiences to an extent that has brought her a reputation of enviable proportions. Among her greatest triumphs was her work in La Favorita which opera she sang together with Alessandro Bonci and De Segura, the famous basso, from the Metropolitan Opera House. Another of Miss Fox's remarkable triumphs was her interpretation of Amneris in Aida with Vicarino in the title role. This performance of Aida was considered by the public and press of Mexico as the star performance of the season and one that had never been equalled in that city of fine grand opera seasons.

We have already gone on record regarding Miss Fox's exquisite artistry and it is hardly necessary to add again what has been stated so often. Suffice it to say that the presence of such artists as Miss Fox and Miss Vicarino ought to inspire one of our impresarios to give Italian opera with these two truly great singers in the east. If W. H. Leahy of the Tivoli Opera House has not yet engaged his Italian Grand Opera Company, we would suggest that he hear these two singers, and we venture to predict that the triumphs of the Tetravini conquests will be repeated. We know of no prima donnas on the operatic stage today who surpass these two brilliant vocalists in artistic as well as dramatic requisites, nor do we know of voices of a finer quality. We surely can not make our esteem of these two finished singers any stronger. In order to support our own opinion, which we have formed from hearing Miss Fox personally, we quote a few opinions from prominent critics in various parts of the world.

New York World, Sept. 5, 1909.—Thirty-five hundred persons, most of them Italians, gave free reign to their enthusiasm, in the Academy of Music last night when Aida was given. Hundreds of other persons were turned away, because there was no room for them. One principal, an American girl, after a career abroad, had ventured to show the qualities of her voice and temperament. This singer was Blanche Hamilton Fox, Miss Fox, who has a full mezzo soprano of really fine timbre, sang Amneris, with admirable intelligence.

Boston Journal, Sept. 5, 1909.—Opera goers are expressing themselves today as being agreeably surprised at the instantaneous success gained by Miss Hamilton Fox, the only American in the cast of the opera Aida, given on the opening night of Italian grand opera at the Academy of Music, New York. Her appreciation of the difficult demands of the part of Amneris showed her true artistic feeling, and critics who heard her predict that she is a prima donna from whom great things may be expected.

Providence Evening Bulletin, Nov. 3, 1909.—Miss Fox as Azucena the gypsy queen, had ample opportunity to show what she could do with her grand contralto voice and in Ai Nostri Monti she made a most decided hit.

Providence Tribune, Nov. 5, 1909.—Miss Fox received great applause in the role of Carmen last night. The performance was highly creditable and was appreciated by the audience as was shown by the frequent applause and numerous demands for encores. So insistent was the audience that the most popular numbers should be repeated that it was almost midnight when the final curtain was rung down. Miss Fox made a great hit in the role of Carmen, which she filled with individuality. She made it a splendid acting as well as a speaking part and portrayed all the love, hate, treachery and pathos of that familiar heroine.

Toronto Globe, Nov. 25, 1909.—The performance given by the company was a triumph for Miss Fox, who once more revealed her fine mezzo soprano voice, which well suited the music allotted to it in the exacting character of Azucena. Miss Fox was in excellent voice, and her earnest and splendid singing, combined with her spirited and artistic acting, won for her an ovation that was well merited.

Milwaukee Sentinel, Jan. 14, 1910.—Miss Fox was fascinating as Carmen, which, when judged by her strongly contrasting impersonations of the arrogant Amneris in Aida and the dramatic Azucena in Il Trovatore was indeed an exceptional achievement. Gifted not only with a superb voice and fine dramatic ability, Miss Fox is also of that type of beauty which lends a particular charm to the title role of Bizet's opera. In her portrayal of the heartless flirt, so easily overdrawn by many singers of the day, there were all the devilish traits that go to make up the character, but with it all, Miss Fox infused her impersonation with a refinement that made her Carmen fascinating indeed.

## GOTTFRIED GALSTON AN INTELLECTUAL GIANT OF THE PIANO.

By the time this current edition of the Pacific Coast Musical Review reaches its readers many of them will have heard Gottfried Galston who was the soloist at the symphony concert Friday afternoon. Doubtless, too, it is impossible at this time to give our own views on the concert, but we have before us a number of New York criticisms, some of which we gladly quote here:

W. J. Henderson in New York Sun, Nov. 3, 1912.—Galston's equipment for his chosen task is a sound technique and a style which combines immense vigor with flashes of fine but continent poetic communication. In big forte passages Mr. Galston produced yesterday a splendid quality of tone and displayed imposing breadth of style. In the more introspective variety of cantabile, such as that of the "Hammerklavier" sonata, he showed exquisite refinement in tint and phrasing and a sentiment which possessed an aspect of dignity.

H. E. Krehbiel in N. Y. Tribune, Nov. 3, 1912.—Aeolian Hall, a new concert room, was opened to the public yesterday afternoon, and a piano virtuoso, heretofore unknown even by name to the city's music lovers, entered into the ken of a great many of them. The temptation would be strong to say that Gottfried Galston, the new-comer, not only entered into the knowledge of the local public, but won a large and lofty place in the regard of a large portion of its serious element. In time Mr. Galston may become a hero of the gushing dauntless of our recital rooms, but if he does it will be because that affection which is the bane of music will have taken a new direction. It will be well if he can be spared that fate and left to the appreciation of the judicious and healthily minded. It was to them that his first recital appealed both in program and performance. He is young in years, but mature in mind. His attitude toward his art appears to be that of a sincere devotee. His conception of beauty is healthy and inspires respect and admiration even when his proclamation awakens seriousness. He is a pianist to be reckoned with seriously; plainly a hater of shams, sensationalism and sentimentality; a lover of good things and true; a thinking musician; a dignified artist in whom feeling and intellect are happily and equably paired, neither a mushy emotionalist nor a dry pedant.

Richard Aldrich in N. Y. Times, Nov. 3, 1912.—He showed himself to be an artist of strong and vigorous fibre, of excellent musicianship that goes deeper than the externals of his art, of fine musical feeling. His command of tonal effects upon the piano is unusually fine, and he employed in his playing a wide variety of such effects, amplified by an intelligent and skillful use of the pedal. This, while it may at times have seemed excessive, was not so through carelessness or confusion, and almost always had in view the exploitation of some of the most characteristic effects of the instrument. Mr. Galston's technique is of modern exactness; but it was not yesterday of impeccable accuracy.

Henry T. Finck in N. Y. Evening Post, Nov. 4, 1912.—Mr. Hanson, in fact, got ahead of everybody by securing Aeolian Hall for the opening night for one of his important pianists. Fortunately, this imported pianist



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proved to be worthy of the important occasion of inaugurating a new concert hall in the American metropolis. Probably, if the Custom House officials had known what a valuable artist he is, they might have put a prohibitive duty on him, which, however, our next president would have removed as unfair to the public. Gottfried Galston hails from the festival town of Munich, which is his present home; but by descent he is a mixture of Magyar and Slavic, Hungarian and Bohemian—an excellent blend for pianistic purposes. He is the author of a valuable treatise, a "Studienbuch," from which most pianists of the day can learn a good deal (it will be reviewed in our literary columns); and he has made a name for himself abroad. After hearing his playing yesterday, and noting its effect in arousing the enthusiasm of the audience which filled the hall, it is safe to predict that he will be one of the concert stars of the season throughout the country.

Godowsky is now making a wonderful sensation on his trip across the Continent. Last week in Chicago, he played with the Thomas orchestra, creating scenes of wild enthusiasm. In New York, he was greeted as the greatest pianist in the world. The "master-pianist," as he is aptly termed, will give two stupendous programs at the Columbia theatre under Will Greenbaum's management on the Sunday afternoons of January 5th and 12th, and in Oakland he will play a still different program on Tuesday afternoon, Jan. 14th at Ye Liberty Playhouse. At the conclusion of his engagements here Godowsky will immediately return to Chicago to fulfill a return engagement with the Thomas Orchestra. This is the first time in the history of that splendid organization that it has utilized the same soloist twice in one season, and is quite a compliment to the magnificent art of Godowsky.

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## ORPHEUM.

A second edition of the Orpheum Road Show will be presented next week which will contain six entirely new acts. Walter Kelly, "The Virginia Judge," who has returned from a world's tour will be the headline feature. Kelly, like good wine, gathers flavor with age and his act is one of the few in vaudeville that have triumphed in every big city in the English speaking world. During the time he is on the stage he causes a continuous flow of laughter by his clever and amusing mimicry. Armed with a gavel, a Prince Albert coat and a line of bewildering tail he brings a Virginia police court before the audience and each case described is a gem of comic talent. The work is a better planet for having presented Walter Kelly in vaudeville. Louise Galloway, Joseph Kaufman and Company will present a new sketch by Edgar Allen Woolf, entitled "Little Mother." Mr. Kaufman is one of the most promising young actors on the American stage and Miss Galloway is best known for her successes with Charles Frohman, the Shuberts and other prominent producing managers. "Little Mother" is said to be dramatically strong and to afford both artists scope for the exercise of their abilities. Winona Winter, one of the sweetest and most winsome personalities in vaudeville will introduce her latest song successes. Not only does she warble sweetly, but she tells a good story remarkably well, offers clever feats of ventriloquism, and displays rare mimetic talent. Mr. and Mrs. Jimmy Barry will introduce their newest sketch "The Rubie," in which Mr. Barry impersonates the type of rural character which for several years he has so successfully been imitating. Mrs. Barry is particularly happy as an actress making a tour of the Alhambra Circuit and the keen encounter of wits between the two, which ends in the defeat of the thespian is very amusing. Baby Raymond, a chic and attractive ingenue, and Bobby Heath, an untouchable and capable comedian will present their pot-pourri of song, dance and story called "In the Good Old Summer Time." The Schmettans, Rosa and Harry, two European entertainers also come with a picturesque and attractive eclecticism offering. The last of the Hensons in the work, act, and Bert Clark and Nabel Hamilton in their tremendous hit, "A Wayward Conceit."

## MRS. FINE CLOSES CALIFORNIA SEASON.

After a three months' concert tour in California, Mrs. Beatrice Fine has returned to Eastern musical centers to resume her work there. Mrs. Fine has enjoyed unusual success on the Pacific Coast, and her appearance was greeted with much delight by musical clubs and the public at large. She has filled not less than nineteen engagements during her stay here and everyone of them was exceptionally successful. Mrs. Fine proved to be a soprano soloist of excellent qualifications. Her voice is clear and pliant. Her interpretative faculties are spirited and musical. Her programs were varied and well selected, and in fact she gave pleasure to every serious music lover.

The engagements which Mrs. Fine filled in California were as follows: Ebbl Club, Opening Recital (Oakland), September 17; Pacific Musical Society, Opening Recital (San Francisco), September 27; Public Recital, (Oakland), September 28; Adelphian Club (Alameda), October 11; Public Recital (Stockton), October 15; Amphion Club (San Diego), October 23; San Francisco Orchestra (Popular Concert), October 27; Berkeley Oratorio Society, "The Seasons" (University of California), October 28; Sequoia Club (Eureka), November 8; Public Recital (Santa Rosa), November 11; Public Recital (Oakland), November 14; Recital at the Home of Mrs. Camm (Berkeley), November 15; Tuesday Musical Club (Santa Cruz), November 23; Saturday Club (Sacramento), Sixth Recital, November 19; Notre Dame College Conservatory of Music (San Jose), November 24; Long Beach Recital December 4; State Normal School Association (San Diego), December 5; Recital in Los Angeles, December 7; Recital in Pasadena, December 9.

Mrs. Eva Navone Provost has arranged for a concert season in Woodland, Cal. There are three concerts in the series. The first concert was given by Enid Brandt, pianist, on Thursday, December 12th, and the other two concerts will be given by the Witzel Trio and Miss Helen Colburn Heath. Mrs. Provost is deserving of much credit for her interest in the musical progress of interior California cities, and we are glad that the California artists are making such an excellent impression everywhere.

## M. H. HANSON'S ARTISTS.

In last week's Holiday Edition will be found a page of announcements by the M. H. Hanson Direction of New York that one of the most interesting and important to the readers of this paper. Of the most importance at this time of writing will be Gottfried Galston, the famous German pianist, who made such an excellent impression on his appearance in New York and in Chicago. We already quoted several articles about Mr. Galston and by the time this issue reaches our readers he will have made his appearance with the San Francisco Orchestra. Other artists announced by Mr. Hanson to visit the Pacific Coast are Lewis Rabin, the distinguished American Lieder singer, who has returned to his native land after triumphs in Germany, France and England. Louis Persinger, an eminent American violin virtuoso who appeared with great success in all the European musical centers. Marie Rappold, the great American soprano and operatic artist who is one of the few American artists of international reputation who have gained genuine successes in her own country. Among Mr. Hanson's important artists is also Max Pauk, the great pianist. It will be seen that Mr. Hanson directs a most of his time to create American artists who have gained success abroad. This is a most praiseworthy endeavor and should be encouraged. Mrs. Herman Lewis, Mr. Hanson's associate manager, is now in California in the interests of the various artists under that direction. She has been very cordially received and we trust she will be successful in her quest.

## PACIFIC MUSICAL SOCIETY CONCERT.

The Pacific Musical Society gave an excellent concert in the Barnwood of the St. Francis Hotel on Wednesday evening, December 18th. As a rule this organization gives its events in the morning, a time not exactly convenient for the newspaper man. For this reason it is often impossible to review these events, because we can not get anyone to rise early enough in the morning—and this is no joke either. A most delightful feature of the program presented last week was a Sextet in B flat op. 6 by Thullie, a very prolific composer who died at the age of forty-six years, about five years ago. This sextet is written in the old style of classic compositions, but with an arrangement that displays the fullness and the richness of treatment characteristic of the more modern school. It is quite an elegant composition, containing many strains of melodic beauty and giving every instrument an opportunity to be heard individually. It requires considerable skill to interpret this work in a manner to rivet the interest of the audience. The various melodies must be brought out with grace and refinement of expression in order to attain adequate interpretation. The six musicians who constituted the sextet were all capable of expressing the exquisite sentiments contained in the work and are entitled to hearty commendation for their praiseworthy efforts.

Mrs. Maurice Liebman presided at the piano and displayed superior musicianship and gratifying artistry. She is a most satisfying pianist and brought out the impressive passages of the piano score in a most effective manner. Elias M. Hecht interpreted the flute part. He revealed a big, healthy tone and phrased with an intelligence and discrimination well worthy of the fine company he kept on this evening. A. Bertram displayed the finest taste in his oboe playing. His tone was smooth and pliant and his expression full of sentiment. C. H. Randall gave a most extraordinary interpretation of the clarinet score. His tone was singularly smooth and mellow and his coloring was graceful and highly artistic. F. E. Huske played the horn with that finesse for which he is so well known. He balanced splendidly with the remarkable ensemble that was secured for this occasion. S. Meerloo, bassoon, revealed unusual musicianly traits. We have never listened to a finer exponent of this instrument in this city. Indeed we do not believe it possible to assemble six musicians, playing these instruments, that could give quite such satisfaction in the interpretation of a sextet of classical dimensions as these artists who delighted a large audience on this occasion. We were decidedly glad to have been able to hear this work, and hear it so well interpreted.

Another decidedly impressive feature on the program was the unusually artistic singing of Miss Fernanda Pratt. Here we have really a born artist. This class of musicians are very rare. Genuine artistry must spring from the soul. It can not be taught. In addition to a most pronounced discrimination of the finest musical ideas Miss Pratt possesses a remarkably beautiful voice. It is a genuine contralto voice—not a mezzo soprano. Its range is exceedingly extensive, and its timbre is rich and full. Miss Pratt is simply known how to sing, and she possesses sufficient judgment of her own to interpret works that suit her temperament and display her magnificent voice in its most advantageous aspects. Miss Pratt is beyond a doubt one of the very best vocal artists we have heard in California.

Owing to the unavoidable absence of Mrs. Eugene S. Elkus, soprano, Mme. Yvonne Michele-Puyans, soprano, sang several songs with flute obligate by Mr. Puyans. One of the most difficult tasks is that which imposes upon an artist the responsibility of appearing in the place of someone else at the last moment. But evidently Mme. Puyans is experienced in her profession for she sang with the ease and judgment of the vocalist who is sure of herself. Mme. Puyans is the possessor of a delightful coloratura soprano, of excellent quality and big range. It is well placed and surely must have been used to fine advantage in professional work at important occasions. Indeed we are certain Mme. Puyans is an experienced, if not a distinguished artist. She sang with the assurance and the ease of the natural singer. Mr. Puyans played the flute obligatos exquisitely, while Mrs. David Hirschler distinguished herself with her musicianly piano accompaniments.

A newcomer in the musical field of San Francisco was Herman Martonne. It would hardly be fair to judge a musician from one hearing, inasmuch as the task of making a debut before a strange audience is an exceedingly unpleasant one. Mr. Martonne comes here with a fine reputation as a violinist. He is a pupil of the distinguished violin pedagogues and virtuosos, Georges Paris, and is said to have conquered for himself a reputation as an excellent violinist. However, we really would like to hear him again before passing a definite judgment on his work. It would be decidedly unfair to form an opinion from this one hearing. A very large audience attended the event, and the following program was thoroughly enjoyed by everyone present:

Sextet in B flat, op. 6 (Thullie) (1861-1907), Piano, Mrs. Maurice Liebman, Flute, Mr. Elias M. Hecht, Oboe, Mr. A. Bertram, Clarinet, Mr. C. H. Randall, Horn, Mr. F. E. Huske, Bassoon, Mr. S. Meerloo, Songs—The Angelus, (Foot), The Day is Done (Lane), The Danza (Chadwick), Miss Fernanda Pratt, Miss Mollie Pratt, at the piano; Aria—Sur la mer calme (Madame Butterfly) (Puccini), Mme. Yvonne M. Puyans, Mrs. David Hirsch-

ler at the piano; Recitative, Adagio religioso, Andante Marziale, from Violin Concerto D. minor, Op. 31 (Vieuxtemps) (1829-1881), Herman Martonne, Mrs. Jane Ralph Bessette at the Piano, Songs—Mal (Raynald Hahn), Yvonne Puyans (Hahn), Le Housseigneur (XVIII Century) (P. Viardot), with flute obligate by Mr. Puyans, Mme. Yvonne Michele-Puyans, Mrs. David Hirschler at the piano; Nocturne D. major (Chopin-Wielhalm), Mazurka (Zarzycki), Hermann Martonne, Mrs. Bessette at the piano; Songs—Es blinkt der Thau (Hulnstein), Im Kahne (Grieg), Chanson Slave (Chamnade), Miss Fernanda Pratt, Miss Mollie Pratt at the Piano.

## GOTTFRIED GALSTON RECITAL.

Gottfried Galston, the Munich pianist, will be heard in recital under the local direction of Frank W. Healy at the Cort Theatre, Sunday afternoon, December 29th. A program of such uniform excellence as to appeal most emphatically to even the most exacting will be given. No one is likely to deny that the visit of Gottfried Galston to San Francisco has been one of the most interesting incidents of the musical season. Mr. Galston was loudly acclaimed before his arrival in America, as a piano virtuoso worthy of the utmost consideration. His first American appearance was in New York City, November 2, 1912. Without a single exception the New York critics devoted columns of praise. W. J. Henderson, New York Sun, H. E. Krehbiel, New York Tribune, Richard Aldrich, New York Times, Henry T. Finck, New York Evening Post, being especially complimentary. The critics of Chicago endorsed the opinions of their New York brethren and it is to the credit of the gentlemen of the San Francisco press to state that they, without a moment's hesitation proclaimed Galston for his greatness.

Mr. Galston's greatest work is done in recital and the program that he will give at the Cort Theatre next Sunday afternoon, is virtually the same that he gave in New York. The seating capacity of the Cort Theatre makes it possible to so arrange the schedule of prices as to appeal to every one. Mr. Galston's program for Sunday afternoon follows: Bach—Prelude and Fugue, D. major (Arranged by Busoni), Schumann—Sonata, G. minor, Gluck—Melody (Arranged by Scambati), Gluck—Gavotte (Arranged by Brahms) Brahms—Intermezzo, Op. 119 Brahms—Valse, Op. 29, Chopin—Three Studies, Op. 10, No. 12, C. minor, Op. 10, No. 2, A. minor, Op. 10, No. 5, G. flat major, Chopin—Nocturne F sharp major, Chopin—Ballade, G. minor, Strauss-Schulz-Evler—Arabesque on the Blue Danube Valse.

## RECEPTION TO GOTTFRIED GALSTON.

Mr. and Mrs. David Hirschler gave a delightful reception in honor of Gottfried Galston at their residence, corner of Scott and California Streets, on Sunday evening, December 22d. A large assemblage of musical and social people attended and an excellent musical program formed part of the evening's entertainment. Among the soloists were Mr. and Mrs. Puyans, pianist and soprano, respectively, and Herbert Riley, cello. Mrs. Puyans and Mrs. Hirschler also played accompaniments. The event was one of those intellectual feasts and characterized by such splendid hospitality as can only be enjoyed at the beautiful residence of Mr. and Mrs. Hirschler. San Francisco should have more homes like this for the benefit of music at large.

Mrs. Susan L. Mills, founder of the Mills College, died a few months ago, after thirty years in the educational field of California. Mills College of which Mrs. Mills was the head is of interest to the musical public by reason of the excellent and we might say, exemplary musical department that is associated with it. Mrs. Mills has therefore done a great deal for the musical progress of this Coast, and her death will be mourned by thousands of sincere admirers and devotees. In Mrs. Mills the musical life of the Great West loses one of its staunchest and most energetic patronesses.

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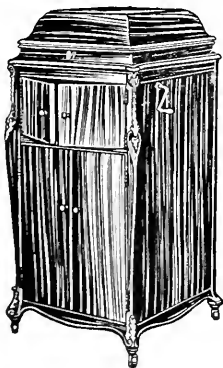
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Price 10 Cents

## LEOPOLD GODOWSKY—PAST MASTER OF PIANISTIC ART—WILL PLAY TOMORROW

For the past eight years this journal, like every other important musical journal in the world, has been heralding the wonderful abilities as pianist, teacher and composer, of Leopold Godowsky. From the lips of his colleagues when they have been interviewed, only words of the highest praise have fallen and in Berlin and Vienna, he is fairly worshipped. Eugene Blanchard recently told Manager Will Greenbaum that the great Emil Sauer, with whom Blanchard studied, would give up everything to attend the Godowsky concerts, taking his family with him to share in the enjoyment of the master's art. So little remains to tell our readers about this great artist and composer. On Sunday they will have the opportunity of hearing him and judging for themselves. Of course, there will be the usual diversity of opinions, we presume, and the playing of Godowsky will be the main topic of conversation in musical circles for the next fortnight, but if the music lovers of San Francisco do not worship at the Godowsky shrine, they will be the first who have not capitulated. Of course, Godowsky is essentially a pianist's pianist. His great art will not be readily grasped by those who are not familiar with the instrument, its capabilities,

sky will give a special program on Tuesday afternoon, January 14th, at 3:15. The program as announced is subject to a slight change as there was some misunderstanding regarding certain requests received. Manager Greenbaum states that as soon as Godowsky arrives the final program for Oakland will be announced and that it will be an entire change from the San Francisco offerings. This will tempt many to cross the bay for this occasion. The box office for the Oakland concert will open next Thursday, January 9th, at Ye Liberty Playhouse.

An eminent critic wrote the following on Godowsky's supreme art: Godowsky is the greatest technician who has ever been heard, and at the same time he remains a good musician. This is a rarity. Sovereign technic, an ability to which nothing seems impossible or even difficult to execute, is apt to mislead in all of the arts to a trifling demonstration of such powers. People who are possessed of a sufficient artistic seriousness not to fall into external show, when they have no quarrel at all with the material side of the question, are easily led into grouping and hyper-searching. Those who have not been born or educated up to such artistic seriousness arrive at playing allegro movements in prestissimo time and lose all respect for the art work. Every superfluity of power, every overexposure of ability must find an outlet. Godowsky also has a good deal of superfluous power, which through interior necessity he must emanate. And he cannot get rid of it in playing the existing piano literature he has constructed for himself a particular field of piano literature. He has combined Chopin studies in such a manner that he is able to play always two of them at the same time. He has trimmed and decorated Weber's "Invitation a la Danse" with incredible difficulties. If the combinations which Godowsky has thus affected were only the artisan deterioration of works, which in their original form have become holy and beloved to us, then it certainly would be appropriate to be provoked over such misapplications. This, may, however, as Godowsky's Chopin studies evince a thoroughly refined artistic taste, never do violence to the spirit of the original; there is nothing in them that is provoking. Whoever was able to combine the originals in such an intellectual and sensuously refined style, to him they are certainly as holy as they can possibly be to the objecting party. He can perhaps conceive them even a good deal more profoundly, and has lovingly made them his mental property.

### A PLEA FOR THE BEL CANTO.

While our Trusts and Stock Companies are being investigated so that they may be put upon a more solid basis, there is no reason why the same investigation should not be carried on in the profession—our Art and our Music. I desire to call particular attention to the vocal art. The great artists are lamenting the disappearance of the art of bel canto. Sembrich says: "What a pity singing is not progressing along with everything else." I think when artists like Sembrich and Gaski call the attention of the public to these defects, it will become convinced that a regrettable loss is being sustained in the musical educational field. There are just as many good voices lost to the world as there are heard, simply because the necessary time to have them properly placed is not utilized. Voices are frequently used too early and in a wrong way. When a pupil has had a few months' lessons, he or she expects to sing already for friends or even in public.

Pupils frequently undertake to sing something which they have heard from an artist, and which at the time seemed so easy. The artist's skill was so great that the student did not notice the fact that it requires study and science to sing easily, and he thought that whatever sounded so easy could also be imitated without effort, and that he could sing that particular work as good as the artist sang it. Then there are accompanists who have played for a singer a year, perhaps as long as three years, when they begin to give lessons themselves and have out their own singing teachers. They never sang, they never studied singing, and have not the faintest conception of the voice placement. Simply because they have accompanied a Mozart air a number of times they think they know all about it, and can teach those who come to them for singing lessons. The result is easily imagined, when a pupil is trying to sing a Mozart air without correct placement of the voice. They might try ragtime, but, please, not Mozart.

Then these accompanists try to force the throat to produce a high note, or a tone that has resonance—all of which can only come from rightly producing the tone and giving it time to grow gradually. If it is attained by force a high note is not a joy to hear. The tone may carry because it is shrill, but its resonance is something that offends your ears. It is not bel canto. Then we have throat doctors who attend a music teachers

convention, where there are supposed to be many vocal teachers, and in exceedingly throaty speaking voices they talk about singing. Would we consider an accompanist competent to teach solo, piano, violin, or any other instrument which they had never studied and could not play themselves? Yet they are accepted as teachers of voice and permitted to train an instrument which they can not play on themselves. Are they working for the sake of art or money? They are just like the stock broker who sells stock where there is no stock to sell.

Anyone who has made a study of the art of singing and loves it from the artistic standpoint wants to give something to the pupil which is worthy of the name of vocal art. Madame Marchesi was not a fine accompanist or throat doctor, but a voice teacher who has given more prima donnas to the world than any other teacher.

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### THE SEMBRICH CONCERTS.

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etc., but then again, there will be other things that will appeal to the casual concert goer as for instance, his paraphrase of "The Artist's Life Waltzes" by Johann Strauss to play which, it seems to require a hundred fingers.

The Godowsky programs are most interesting and important and we are particularly pleased to see that he will play the Chopin "Sonata" in B minor (not the one usually played), at his opening concert this Sunday afternoon, January 5th, at the Columbia Theatre. Here is the complete offering: Variations and Fugue on a Theme by Handel (Brahms), Renaissance, free adaptations (Godowsky)—(a) Pastorale (Angelus) (Corelli), (b) Tambourin (Rameau), (c) Minette en Rondeau (Rameau), (d) Le Capet (Dandrieu), (e) Gigue (Lœdilly), Sonata Op. 58, B minor (Chopin); Elocune, Au bord d'une source, Concert Study F minor (Liszt), Metamorphoses of Strauss "Künstlerleben" (Godowsky).

The second concert will be given Sunday afternoon, January 12th, with the following program: Ballade in form of variation on a Norwegian theme (Grieg), Capriccio op. 76, B minor (Brahms), Variations on a theme by Paganini (Brahms); From the Walzermarken (Godowsky)—Fantasia—Carnaval, Sketch (Joh. Br.), Momento Capriccioso, Cradle Song, French, Elegy, Perpetuum Mobile, Menner, Schuhplattler, Abendlocken (Angelus), Orientale, Viennese, Sonata B minor (Liszt); Metamorphoses of Strauss "Die Fledermaus" (Godowsky).

Tickets for both events are on sale at Sherman, Clay & Co's., and Kohler & Chase's. On Sunday the box office will be open at the theatre. In Oakland, Godow-

seems a waste of time and space. Who that loves music or even just cares for it, not familiar with the career and art of Mme. Sembrich? Who has ever talked with great singers regarding their art, and not heard them sing unstinted praises of Sembrich before the conversation was over? Often one hears the remark "Time has been kind to Sembrich." This is not just; it was not time but her absolute knowledge of her art. Sembrich sings today as beautifully as she did twenty-five years ago, simply because she has always known HOW to sing. She has never abused her voice and like her friend, Schumann-Heink, who made her debut at the same time, and studied with the same teacher, Sembrich retains her full powers because she is an artist with voice, method and most important of all—brains.

When Sembrich interprets a masterpiece by Schumann, Schubert, Franz, or Brahms, you may rest assured that it is the RIGHT way to both sing and interpret that song. A Sembrich concert is worth a dozen lessons to any student of the vocal art. Manager Greenbaum announces that he will now accept mail orders for the two Sembrich concerts to be given at the Columbia Theatre, on Sunday afternoons, January 19th and 26th, when the diva will be assisted by Gutta Casini, a violinello prodigy, aged seventeen, whom Sembrich discovered in Russia, and Frank La Forge, that admirable pianist, accompanist and composer. In Oakland, Mme. Sembrich's appearance is announced for Friday afternoon, January 24th, and for this event mail orders should be addressed to H. W. Bishop, at Ye Liberty Playhouse. The complete Sembrich programs will be announced next week.



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### TWO GREAT AMERICAN SINGERS COMING.

That America has produced some of the world's greatest singers is an acknowledged fact. Nordica, Eames, Farrar, Griswold, Martin and others of operatic fame attest to the truth of that statement. Of course, the artists of the operatic stage become known to us far more readily than those who devote their entire time to the really more difficult and musically important art of concert singing. In the East there are many very great artists of whom we know but little. Two of the finest singers this country has yet produced are Mme. Corinne Rider-Kelsey, the soprano, and Claude Cunningham, baritone. These artists have made a special feature of giving joint recitals paying especial attention to ensemble singing. The first tour of the Coast by these artists will commence this week in Butte, after which they will come to the Northwest under the direction of Lois Steers and Wynu Coman, arriving here in the latter part of this month when Manager Greenbaum will present them in several recitals, the dates of which are now being arranged.

### ADOLPH ROSENBECKER'S ENVIABLE REPUTATION.

Adolph Rosenbecker, the incumbent concert master of the San Francisco Orchestra, is one of the best known musicians in America. His reputation as symphony leader is international and his recognition as violinist is firmly established among all musicians of ability. Mr. Rosenbecker was born in Southern Germany, near Frankfurt, on the Main, in which city he had his first instruction on the violin. He entered the Leipzig Conservatory to study under the great Ferdinand David, one of the greatest and most successful violin pedagogues in the world. In 1871 Mr. Rosenbecker came to America at the age of seventeen years. He became a member of the Theodor Thomas Orchestra in New York, at that time the only symphony orchestra in the United States. After nine years with Thomas, Mr. Rosenbecker went to Chicago and founded an orchestra of his own, which in later years toured the country from the Atlantic to the Pacific Coast under the name of the Chicago Symphony Orchestra. Before Mr. Thomas came to Chicago, Mr. Rosenbecker was the recognized symphony leader of the Windy City. He conducted for the big artists and he surely has a record as an orchestral accompanist second to none. Mr. Thomas often said that he never had a more talented musician and violinist in his orchestra than Rosenbecker.

Mr. Rosenbecker has been generally recognized as one of the most skillful orchestra leaders and has in his possession numerous letters of thanks for the masterly accompaniments played for an array of great artists in Chicago and other Eastern cities. Among the artists who availed themselves of Mr. Rosenbecker's services are: Eugen d'Albert, Pablo Sarasate, A. Wilhelm, Raphael Joseffy, Theresa Carreno, Fanny Bloomfield Zeisler, and many others.

Mr. Rosenbecker is a very accomplished arranger for the orchestra and also had successes as composer. It is to be hoped that some of his arrangements for the orchestra will be heard in this city. It is likely that Mr. Rosenbecker will play a violin concerto during the present symphony season.

### ELMAN WILL COME HERE SOON.

The "Poet of the Violin" as Mischa Elman has been appropriately termed will soon arrive in our midst to give a series of concerts under Will Greenbaum's direction. Of all the youths at violin prodigies produced by Russia, there is still none to compare with Elman, who, now at the very zenith of his career, is playing more beautifully than ever. Elman enjoys a wonderful popularity among our music lovers to whom the news of his early visit will come as glad tidings.

## Gottfried Galston Reveals Brilliant Virtuosity and Intellectuality

By ALFRED METZGER.

Gottfried Galston, the distinguished piano virtuoso, gave his only public recital at the Cort Theatre, last Sunday afternoon, December 29th. Considering the fact that the week between Christmas and New Year is usually very unfavorable to concert gives the audience that assembled to hear this great artist was large numbers and enthusiastic in applause. The program arranged for this occasion was decidedly imposing and included the following works: Prelude and Fugue, D major, arranged by Busoni (Bach); Sonata G minor (Schumann); Melody, arranged by Scambatti (Gluck); Gavotte arranged by Brahms (Gluck); Intermezzo, op. 119 (Brahms); Valse, op. 39 (Brahms); Three Studies, op. 10, No. 12, C minor, op. 10, No. 2, A minor, op. 10, No. 5, G flat major (Chopin); Nocturne F sharp major (Chopin); Ballade G minor (Chopin); Arabesque on the War on the Beautiful Blue Danube (Strauss-Schulz-Ever). As will be seen from this program, Mr. Galston is a very versatile player. He has represented on his program various schools of composition entirely opposed to one another. Hence, Galston is not what is usually known as a specialist. He is equally at home in both the romantic and dramatic mode of pianistic art—if we may be allowed to coin such expressions. And what is most interesting in Mr. Galston's playing is the fact that in his reading of the poetic school of composition he employs an entirely different school of pianistic art than he does in his reading of the so-called bravura pieces. In his bravura playing he may be classed among the intellectual giants of which Busoni is today the greatest representative. In his poetic interpretations, Mr. Galston belongs to that type of pianists of which De Rachmann is the most distinguished exponent.

This is quite an interesting psychological situation. For hitherto we have noticed that pianists who predominated in the poetic phase of the art were weak in the bravura style, and vice versa. Galston, however, treats the various composers from either the poetic side or the intellectual side, and reveals here two distinctively separate modes of expression. For instance, his Bach, Schumann and Brahms readings are predominating from an intellectual or scientific point of view. His reading of Chopin and Gluck was decidedly poetic and even tender in spots. We have often stated in these columns that the intellectual piano virtuoso does not reach the perfect technical execution as a necessary end to his means. He places temperament and musicianly interpretation above the mere technical side of the composition. Busoni and d'Albert are here striking examples, and we may well include Rosenthal also. Now, Galston, in his reading of bravura pieces and the composers above mentioned must be included in this class. It is rather unique that an artist who at one time represents the school of "declamatory" pianistic art, should at the same time be also a representative of the old school of "lyric" pianistic art, as it is so happily espoused by De Rachmann. We know of no pianist who represents these two separate schools of pianism quite so effectively as Mr. Galston does.

There are, of course, many diverging opinions as to the preference of either of these schools. The opinions are perhaps equally divided. One class of musicians prefers the purely poetic interpretation and another class the dramatic style. Nevertheless, both modes of expression are necessary to the adequate interpretation of the representative works of pianistic literature. As a matter of personal taste, we liked Mr. Galston better in his poetic mood than we liked him in his dramatic mood. This is especially true in his reading of the Blue Danube Arabesque, which, being a bravura piece, elicited from Mr. Galston an interpretation that seemed to place the intellectual side of the work above the technical side. While, on the other hand, his interpretation of several of the Chopin works and particularly of a dainty waltz by Brahms, revealed gracefulness and tidiness in both technical and emotional requisites. It is, of course, beyond question that Mr. Galston belongs to the foremost pianists of our day, and he acquitted himself with that dignity and that scholarly bearing which only a great artist is able to display successfully. It is to be deeply regretted that Mr. Galston came at a time of the season when only one public concert could be arranged, and we trust that he will return next season and give us a few more programs.

### RETURN OF LAMBARDI'S OPERA COMPANY.

Victory has perched herself on the banner of Impresario Lambardi. Just a year ago he announced that he would, in the future, make San Francisco his home and devote his energies to organizing a permanent annual season of grand opera for the cities of the Pacific Coast from San Diego to British Columbia. He commenced his first season here last October. He organized a splendid chorus of local singers, an admirable orchestra of local players, reinforced by a few special soloists from the East. He engaged a number of local singers as principals and then went to Europe to secure his stars. When the success he met with was amply attested by the crowded houses during a three weeks' preliminary season in this city, four weeks in Los Angeles, and a two months' tour as far north as Vancouver. Everywhere the organization met with unstinted praise and many works were given that the smaller cities had never had the opportunity of hearing.

Of course, after a four months' season, the ensemble work has greatly improved and the Lambardi chorus and orchestra are now in the finest fettle. Realizing that the American public is fond of chance and novelty, Signors Lambardi and Patrizi wisely arranged to have nearly all new principals for the second half of the season so that on the return engagements to Los Angeles and San Francisco (these being the two cities that the organization depends on for its permanent support), a number of well known stars would join the company. Those engaged for the first three months

only, have departed and the following have joined in Los Angeles, where a wonderfully successful engagement is now in progress with a new repertoire.

Mme. Regina Vicarino, the young coloratura soprano recently with Bonci in Mexico, and who, it is predicted, will in a few years be world-famous. She is only a little over twenty years of age. Mme. Ester Adahero, the dramatic soprano, whose success in this city four years ago resulted in her being engaged at the Metropolitan; Mme. Lina Bertossi, a lyric soprano, well remembered for her excellent work with "The Milano Opera Company," at the old Chutes at a time when the whole world marveled at an opera season being held with success in a ruined city, and Miss Blanche Hamilton Fox, the American mezzo, who has won her laurels in the leading opera houses of Italy and who was also with Bonci in the big season just completed in the City of Mexico.

Among the male members, Agostini, Armanio, Nicoletti, and other favorites still remain and the new comers include Eugenio Folco and Sig. Bellingeri, tenors, and a new baritone now en route from Mexico. The new chief d'orchestre is Sig. Arturo Bovi, an eminent director, who was brought to this country to conduct the big operatic version of Mendelssohn's "Elijah" which played in the East for about three weeks and then closed for the reason that it required too big a company to produce adequately with any chance of profit. Bovi is a conductor of long and varied experience, and from Los Angeles come the most enthusiastic reports of his work. The Pacific Coast Opera Company will commence a four weeks' engagement in this city at the Valencia Theatre, on Sunday night, January 26th, opening in "Aida." The theatre will be put in perfect condition and the season will be under the management of Will L. Greenbaum.

There will be an extra large number of seats at 50 cents, 75 cents and \$1.00 for this engagement, the highest priced seats being \$2.00. The company will number one hundred and twenty-five. All the rehearsals will be held during the Los Angeles engagement so that the singers and musicians will be fresh and in the best condition during their closing season in this city.

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#### KOHLER & CHASE MUSIC MATINEE.

Kohler & Chase begin their series of musicales for the year 1913, this Saturday afternoon, January 4th. Last year was an unqualified success and the firm has every reason to feel justified in improving the character of these events even more during the present year. The list of artists includes the most prominent California soloists, and also a number of representative works of old and modern musical literature. The soloist this afternoon will be Prof. John Jones of Stanford University, a baritone especially skilled in the interpretation of declamatory songs. In addition to the baritone solos there will be several important selections for the Pianola Piano and the Aeolian Pipe Organ. The soloist for next Saturday afternoon, January 11th, will be Oscar Frank, the well known San Francisco baritone. Mr. Frank is one of our most popular singers. He is always in demand, and being an artist of many resources, he is always a feature in local musical circles. His songs will include compositions by Tschaiowsky, Strauss, Lassen and Hawley. There will be several excellent works for the Pianola Piano by Nevin and MacDowell's Legends from the Indian Suite will be interpreted upon the Aeolian Pipe Organ.

#### ESTHER MAY PLUMB TO VISIT COAST.

Among the well known American artists, Esther May Plumb, contralto, stands in the front rank. She is the possessor of a beautiful, flexible and rich contralto voice which she uses very intelligently and with that power of emotion that makes the contralto voice such a favorite organ with the musical public. Miss Plumb has given recitals for a number of years in all principal musical centers of the United States and only last season she scored a splendid triumph on the Pacific Coast. While she has had no opportunity as yet to appear in San Francisco, it is likely that during this season's Pacific Coast trip, Miss Plumb's managers will have made arrangements to have her sing here. She is a brilliant artist and wherever she has appeared she has made such a deep impression that a return engagement was regularly demanded.

#### SHORT ITEMS OF INTEREST.

Harold Webster, head of the violin department of the Von Stein Academy of Music in Los Angeles, spent a few days in San Francisco last week, resting from his arduous duties. Mr. Webster is an excellent violinist and has made a brilliant success as teacher at the famous Academy. Mr. Webster spoke very highly and very optimistically of the future of the Von Stein Academy and expressed himself thoroughly delighted with the association of Mr. Von Stein and the entire faculty.

The San Francisco Musical Club gave a program of oratorio at its monthly recital at the St. Francis Hotel, on Thursday morning, December 19th. Owing to the holiday atmosphere the compositions were partly kept within the Christmas spirit. The program was as follows: Bach—Berthe Marx Goldsmith, "Overture to a Cantata," Bach—Jensen, "Chorale No. 6," Miss Marion de Guerre, Mendelssohn (Eljah), "O Rest in the Lord," Benedict (St. Peter), "O Thou Aligned," Gaul (The Holy City), "Eye Hath Not Seen," Mrs. Frederic Ashley; Gounod (Queen of Sheba), "Lend Me Your Aid," Robert Malcolm Battison; Saint-Saëns (Noël), "Benedictus," Mrs. Carrie Brown Dexter, Charles F. Robinson; Max Bruch, "Kol Nidre," Miss Mary Sherwood; Mendelssohn (Eljah), double quartet, Mrs. Edward E. Bruner, Mrs. Albert E. Phelan, Mrs. Byron M. Donald, Mrs. James H. Kelley, Howard Pratt, Robert Malcolm Battison, Charles F. Robinson, Henry L. Perry, Accompanists, Mrs. Blanche Ashley, Miss Frances Backlund, Miss Beatrice Clifford, Miss Edith Healy.

At one of the preceding recitals of the San Francisco Musical Club, Miss Phyllida Ashley played a Strauss composition and Mrs. Blanche Ashley presented Debussy's *Après midi d'un Faune*, a piano arrangement by

the composer from his symphonic poem, with Miss Elizabeth Simpson at the second piano. This achievement was the gem of the program. The phrasing and expression were so sympathetic that many who had often heard it with orchestra here, in the East and in Europe, understood it for the first time and felt the orchestral quality in the tone and in the unity of both players. At another recital Henry Hadley and a string quartet presented Mr. Hadley's composition, which made a very favorable impression.

A musicale was given at the home of Miss Anna Hurst in Woodland, recently. The program was as follows: In May Time (Speaks), Aus meinem grossen Schmerzen (Franz), Birth of Morn (Leon), Miss Lena Frazee, contralto; Salut d'Amour (Elgar), Mrs. Harold M. Burnside, violinist; Serenade (Olsen), Mazurka (Olsen), Caprice, Dance Norwegienne (Olsen), Miss Anna Hurst, pianist; In a Summer Land (Papini), Danse Rustique (Borowski), Mrs. Burnside; Thou Art so Like a Flower (Chadwick), City of Rachel (Salter), Miss Frazee. Miss Anna Hurst acted as accompanist for Mrs. Burnside.

Miss Grace Martin, soprano, pupil of Prof. J. S. Wanrell, has made rapid progress lately. She possesses a clear, flexible voice and grasped readily the suggestions presented to her by her able teacher. She will soon appear in one of the recitals of the Wanrell Italian School of Singing, and she will no doubt make a very excellent impression upon her hearers. Mr. Wanrell is greatly pleased with the work done by Miss Martin.

A most enjoyable reception was given in Miss Beatrice Clifford's Berkeley studio, when over eighty guests were entertained with a delightful musical program, followed by refreshments and a dance. A number of prominent musicians were present and everyone was enchanted with the playing of the violoncello virtuoso, Herbert Riley, who was accompanied by Warren D. Allen. George McManus gave some delightful piano numbers and Mrs. Cecil Mark completed the program with several well chosen compositions. The program: Sonate (Corelli), Herbert Riley and Warren D. Allen; Die Nacht, Cecile (Strauss), Mrs. Cecil Mark; Intermezzo, Ballade (Brahms), George McManus; The Lark Now Leaves its Watery Nest (Horatio Parker); The Swan (Ludwig Hartmann), Jeanne d'Arc (Tschaiowsky), Mrs. Cecil Mark; Adagio from Sonate (Chopin), Mennett (Mozart), Spinning Song (Poppert), Mr. Riley; Lorelei (Liszt), George McManus.

The Saturday Club of Sacramento, gave its 33rd recital at the Theatre Dienenbrock, on Tuesday, December 17th. The soloist was Mme. Gerville-Reache, contralto, with Gynia Ormay at the piano. The program was an excellent one and the recital was greatly enjoyed by the large audience in attendance.

We are in receipt of two compositions by Santiago Arrillaga, entitled "Zurico and Grazia." The first is Basque, while the latter is a Habanera. They are both compositions for the piano and reveal fine originality of conception and a splendid realization of national character. Both works are saturated with rhythmic energy and both are quite melodic. They are not too difficult for exploitation by skilled pupils, and still they must be regarded as good music, representative of the best thoughts. The works are published by the Arrillaga Musical College, and can be had at all the music stores.

The Pacific Coast Musical Review desires to acknowledge receipt of a handsomely compiled Christmas number of Red and Gold, the class paper of the San Francisco University School of which Dr. Karl J. Bell is the efficient Principal. Victor L. Burner is editor of the publication and he is supported by a very able staff, including Phil K. Barcat, manager, and Chas. F. Gibson, assistant manager, F. Mariscano, and Leo

Schlesinger, editors of school notes, Harold A. Cooper, art editor, Carlos S. Mosser, Alumni editor, and Philip S. Pinnel, "Josh" editor. On the editorial page may be found the following tribute to the principal: "We take this opportunity to congratulate our esteemed principal, Dr. Karl J. Bell, upon the fact that the school is now fully accredited to both California and Stanford Universities, and sincerely wish him success."

A very neat and handsome little publication is "In the Trail of the Sunset," just published by the Southern Pacific Company, in explanation of the famous Sunset Limited de Luxe. The book is descriptive in character and tells the advantages of this magnificent train in a series of interesting conversations. These conversations are profusely illustrated with handsome photographs that give one a very graphic idea of the luxuries and comforts to be enjoyed in this ideal medium of transportation.

#### ORPHEUM.

The Orpheum announces another great new show for next week which will be headed by the famous English Star, Constance Crawley, who will be remembered as having scored a tremendous hit in the title role of the Ben Grey production of the ancient morality play, "Everyman." Miss Crawley will present for the first time in this city, Oscar Wilde's famous one-act play "A Florentine Tragedy." She will have the support of her own company which includes that clever English actor, Arthur Maude. The Harvey Family, consisting of three men and two women who are conceded to be the most marvelous of all European acrobats will be seen for the first time in this city. Their performance is skillful, daring, finished and novel. They work in singles, doubles, and as a finale, the entire quartet present one of the most astounding exhibitions ever witnessed. Chris Richards, who is known as "The Eccentric English Chap," will make his first appearance here. He is a great favorite across the pond. His songs are absurd, his gestures extremely ludicrous, and his appearance never fails to cause a scream of laughter. Judging by the manner in which he uses his legs, one would think that they had little or no connection with his body, while the appalling facial grimaces he indulges in suggest that his mouth has been built on quite a different plan from that of the average mortal. He usually sings a verse or two, fires off a few sallies in French, and does some wonderful juggling feats with a light bowler hat. But it is as an eccentric dancer that he makes his greatest hit.

Lola Merrill and Frank Otto will offer a dainty and amusing act called, "After the Shower." It depicts a little, summer flirtation between a girl and a fellow on the shores of Lake George, with tuncful numbers and bright repartee cleverly interwoven with a charming romance. Monroe Hopkins and Lola Axtell, will, in "Traveling," introduce a clever travesty on the comforts (?) of railway traveling. The action takes place in a sleeping car and has many funny situations and dialogue. Hopkin is a clever dancer, and Miss Axtell captivates with song. The dialogue is bright and witty and from the first to last, the act is thoroughly enjoyable. Next week continues the engagements of Winona Winter; Mr. and Mrs. Jimmie Barry, and the Schmetmans. It will also be the last of inimitable Walter C. Kelly "The Virginia Judge."

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## Some San Francisco Press Comments on Gottfried Galston.

**THOS. NUNAN, in San Francisco Examiner, December 30, 1912.**

Gottfried Galston at the piano is intellectual, intense. In everything he does he seems to be actuated by a sort of electrical human energy—a living dynamo of thought and expressiveness in music. No other virtuoso ever impressed me in just the same way. Galston regards himself as a man with an educational mission, a pianist whose important duty is to interpret and to teach interpretation. He believes that it is better to help the world to understand and appreciate the music of the masters than to seek reputation for himself by adding something in his own name to the vast stock of compositions that are of second-rate value at best. He is a serious musician, a musician who thinks, and the value of his interpretative offerings must be felt by all intelligent listeners. The programme that he played for us yesterday afternoon was not of the genuine Galston character. It was rather of a popular sort, and very unlike the prodigious offerings of his European concert.

That electrical energy which I have mentioned had full sway in Busoni's arrangement of the Bach Prelude and

Fugue in D major, Schumann's Sonata in G minor was second on the list. Sparkling brilliancy was displayed in the rapid movements, and even in the andante there was a feeling of power suppressed but intense. This was about as far as the programme was helpful in an educational way. Following Schumann came Chopin, his Melody arranged by Scamlati and his Gavotte by Brahms. The latter composer was then represented by his Intermezzo, opus 12, and the Waltz, opus 39, which was played as an encore at the recent symphony concert.

Galston's Chopin playing has been declared by the reviewers in New York to be unpoetic. I cannot take that view of it. In the F sharp Major Nocturne, yesterday afternoon, there was no lack of poetry. Galston was poetic but not dreamy. He is too wide-awake to be dreamy. He thinks. There may be poetry in idle reverie, as in a plantation song, and people are too much inclined to look for that kind of feeling in Chopin's music, but there is far better poetic value in such a work as "Ave Volger," which no man can read and fully appreciate without vigorous mental exercise. Galston is by nature

fitted for poetry of the Browning kind. He has exalted ideas of Chopin's poetry.

I expected Galston to make some noteworthy if not startling innovations, but he avoided even an approach to sensationalism. He did put some revolution into the Revolutionary Etude, but that was legitimate. And the familiar Ballade in G minor he played in an impressionistic style that revealed some of his own individuality. It had seemed a foregone conclusion that the "Blue Danube" Waltz would have to be hyphenated anew, so as to place the responsibility on Strauss-Schulz-Eyler-Galston, but the pianist was more conventional in his performance than are the pupils who so frequently play it for us in the home recitals. The waltz time was preserved carefully throughout the piece, as it always should be. One to Galston's characteristics is a powerful use of the left hand, which seems even stronger than his right. He is capable of great speed to which he sometimes sacrifices accuracy, apparently thinking that an occasional wrong note is of little consequence when there are big effects to be obtained.

**WALTER ANTHONY, in San Francisco Call, December 30, 1912.**

After hearing Gottfried Galston under two somewhat extraordinary circumstances, we went yesterday afternoon to the Cort Theatre to see whether our estimate of this young pianist's merit were flattery or simple justice. Galston had played for us—last Tuesday evening, when San Francisco was the guest of the "Fall in the Hammer" obsequies, and the crowd, surging about Third and Market streets, had cheered him for the bell-ringer of the Strauss' "Blue Danube" ripples. It up with Schulz-Eyler's pretty arabesques. Previous thereto Galston had appeared with the San Francisco symphony orchestra, playing Liszt's youthful first concerto. This, too, had inspired his hearers, but neither the concerto appearance with orchestra nor the out-of-door performance of Christmas eve was a competent occasion to judge of Galston's art.

So there was a large audience at the Cort, and Galston played a large program in a very big manner. His schedule of offerings took in Bach, Schumann, Chopin and

Brahms, only Liszt and Beethoven were missing to make the event representative of every composer a pianist should have to undertake to prove his virtuosity. Galston gave a massive performance of the Bach D major Prelude and Fugue arranged by Busoni. From his intonation of the D major diatonic scale until the Fugue had wound up its strands to a pattern of grandeur, Galston impressed the hearer as a player of great musical, technical skill, strength and virility.

I would not imply that Galston is a cold and distant interpreter between your heart and the printed notes. He has much feeling, but his invitation to listen is never merely sensational virtuosity. He uses brains for ball. This was manifested in his Chopin numbers, which were not of the languishing type, nor sally sentimental, but those works which Chopin's best admirers point out as evidence that the Pole was no puffing, but a pulsant pianist. The Etude, No. 12, in G minor, from opus 10, was done with a fluent, but firm, left hand, and nicely

balanced chords picked clearly with right hand perfection. The A minor etude of the same opus was a corollary, and exhibited this time a fluent, firm right hand that dazzled with beautifully shaded runs—in which, by the way, a characteristic of Galston's pianistry was again prominent in the skillful though unusual and original employment of the pedal to blend strange harmonies. The third etude in Galston's group—No. 3 from the same opus—was a demonstration of a united ambidextrousness, ending with octaves impeccably played in both hands. The Schumann G minor sonata was best of all. In it Galston found that nice adjustment of mentality and temperament the presentation of which is his finest and at once one of the rarest of gifts. The concert, managed by Frank W. Healy, completely justified first impressions of Galston, who devoted himself to be a richly gifted virtuoso with a delightful message of sanity and beauty in piano playing.

**San Francisco Chronicle, December 30, 1912.**

Gottfried Galston, the Viennese pianist, was heard in a recital of great interest yesterday, the large audience showing great appreciation of the extraordinary technique and temperament of the performer. The last number on the programme, an Arlesienne on Strauss' familiar "Blue Danube" Waltz, was, perhaps, the most enthusiastically received by his hearers, owing to the many opportunities afforded by this number of displaying the

great virtuosity of the virtuoso. Brahms' "Walse, op. 39," which was the closing number of the third suit recital, was also roundly applauded and after responding to several curtain calls Galston was induced to repeat the exquisite bit. The fourth suit was devoted entirely to Chopin. Three studies from opus 10, movements 12, 2 and 5, were followed by the great composer's well known "Nocturne in F sharp major" and the Chopin section was con-

cluded with the "Ballade in G minor." Especially in the softer and andante movements was Galston particularly at his best, his interpretations of Schumann's "Sonata in G minor," and Brahms' "Intermezzo, op. 118," greatly favoring the more subdued style of expression. Other numbers on the programme were "Liszt's 'Prelude and Fugue,' D major, and a 'Melody' and 'Gavotte' by Glick.

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## CONDUCTOR SPARGUR'S TRIUMPH IN SEATTLE.

Seattle Philharmonic Orchestra Gives First of Winter Series of Concerts and the Director Reveals Intimate Hold of Orchestra.

We take pleasure in quoting from the Seattle Daily Times of December 11th, the following interesting account of the first of a series of symphony concerts given under the direction of John M. Spargur: More than justifying the confident predictions of his friends and all who are informed of the real abilities of the man, John M. Spargur, conductor of the Seattle Philharmonic Orchestra, won a distinct personal triumph at the opening of his winter series of concerts at The Metropolitan last night. For once and for all, those "doubting Thomases" who have felt timid in giving their support to the Philharmonic Orchestra, should be forever silent. No finer concert was ever heard in Seattle. No better body of tone was ever brought out from a local organization of musicians. No director ever had in Seattle a more loyal and sympathetic following and understanding than Spargur obtained from his recently recruited orchestra. Considering these matters in their proper proportion, the distinct personal nature of Mr. Spargur's triumph must be freely and fully acknowledged. In no less a degree did Miss Florence Wagner, a Seattle girl, win big honors on her debut in her native city after several years spent in study in Europe. With talented young people, Seattle has been liberally supplied. This native talent has been fostered and developed by the Ladies' Musical Club and other organizations. Without disparagement, it should be stated that Miss Wagner's success last night was undoubtedly greater and more conclusive than any native musical product. With Spargur, she was overwhelmed with applause, the two sharing what amounted to an ovation, the like of which is not often met in local annals.

Consider that two months ago Conductor Spargur found here not only discouragement, but positive difficulties to surmount. Remember that there are more musical offerings booked in Seattle this season than ever before. Add to this fact the abandonment of the Seattle Symphony Orchestra as a distinct and influential entity. When these are recalled, the fact that Spargur gave a very beautiful program in finished style, that his soloist was a young artist highly endowed with talents, and that the work of the Orchestra was of such a fine character as to compare more than favorably with previous local organizations of its kind, one can realize the tremendous character of the conductor's achievement and can measure justly the full dimensions of his personal success. It is a poor commentary on Seattle as a musically cultured community that the audience at The Metropolitan was small. If pretensions count for aught, then from now on Mr. Spargur should receive the united support of those former patrons of the symphony orchestra who have held back their endorsement of his work. There should by all means follow a liberal subscription among music teachers, students and music lovers, for season tickets for the remainder of the series.

Especially is this true when note is made of the fact that the fine concert last night was a distinctly Seattle affair. Miss Wagner was born here. Mr. Spargur has made Seattle his home and his musicians have long earned their living here. But beyond such consideration is the absolute fact that no city on the Pacific Coast could have produced an orchestra and soloist capable of better work than those who sat at the Metropolitan last night. Indeed, one could have to journey far and long to match last night's program and performance. In the development of the orchestra which was brought together, a new body in a sense, but a few days ago, Conductor Spargur wrought wonders. The violins come first for recognition. There were present such very capable men as Albany Ritchie and W. R. Hedley, the first as concertmeister, the second next in line. Then there was George Dellus, the best talent in the second violin, and the results which Spargur obtained from the string section were nothing less than astonishing. Here were shown the dependable musicianship and knowledge of Spargur, whose intimate hold on every section of the orchestra was strikingly in evidence time and again.

No better brass section has ever been heard here and few as good. The wood wind is not to be forgotten, headed by Nicholas Oconomacos, the first clarinet. With about half the preparation usually given to such a program, these men followed the baton of their leader not only with perfection of more playing, but with an intimate and sympathetic understanding of the conductor. The program was very typical of Conductor Spargur. The "Sakuntala" overture is filled with orchestral color and melodic charm. The strings sang splendidly in the Spargur arrangement of Rubinstein's "Music of the Spheres." The unfinished symphony of Schubert struck a responsive note and then came the three brilliant excerpts from Berlioz, "The Damnation of Faust." At the conclusion of the overture, Spargur and his men were greeted by applause which continued to be acknowledged. The ovation was repeated at the conclusion of the program.

## ALCAZAR THEATRE.

"Paid in Full," which is to be the Alcazar's offering next Monday night and throughout the week, will present Evelyn Vaughan, Bert Lytell and the best talent of the stock company in character comedy varied from those in which they have appeared during the last fortnight. Indeed it would be difficult to mention two plays more antipodal in all things than Eugene Walter's masterpiece and "The Fortune Hunter" nor would it be easy to name two modern dramatic plays that have been enjoyed by more people. "Paid in Full" drives home its vital lesson with vigorous strokes and Winchell Smith's comedy conveys its teaching by means of lighthearted satire, reaching the popular heart and acquiring an enduring grip. Therefore, the versatility of the Alcazar's co-stars and their stage associates will be given stringent test in their next vehicle.

## MRS. NELLIE WIDMAN BLOW TRIUMPHS IN NAPA.

Concert Given by the Splendid California Contralto at the Napa Opera House Recently, Proved a Fine Artistic Treat.

One of the Napa daily papers had the following to say regarding a recent concert given by the well known California contralto, Mrs. Nellie Widman Blow: The concert given by Mrs. Nellie Widman Blow at the Napa Opera House, was attended by a large and fashionable audience and proved to be an artistic triumph in every way. Mrs. Blow was accompanied by Frederick Maurer of San Francisco, and she charmed all with her magnificent contralto voice and gracious stage presence. Although suffering from a severe cold she sang the entire program. Her hearers joyfully applauded and were both to witness the end of the evening's delightful entertainment. Mrs. Blow sang French and German songs, and finished with some English selections—the Rosary proving the most popular.

Mrs. Stella B. Fritche scored a great success in her piano renditions. She had a delicacy of touch and a power of expression that blended most exquisitely with her perfect execution. Miss Gladys Muir proved to be a violinist of exceptional ability. She was recalled for an encore. Mrs. Blow is to be heartily congratulated for her concert was by far the finest of the kind ever witnessed in Napa, and Napa is also to be congratulated for having in her midst such talent.

The program rendered was: *Cunais tu le Pays* (Thomas), *Al! Mon Fils* (Meyerbeer), *Ave Maria* (Gounod), *Nellie Widman Blow*, *En Courant* (Godard), *Liebesrud* (Kreislere), *Serenade* (Lindlar), *Gladys Muir*: *Zigeunerlieder* (Brahms), *Schmid Schmezer* (Van Eyken), *Nellie Widman Blow*, *En Courant* (Godard), *Liebestraum* (Liszt), *Polonaise* (Opus 53) (Chopin), *Stella B. Fritsche*: *I Know a Lovely Garden* (D'Harleot), *Morning Lullaby* (Heinschke), *The Rosary* (Nevin), *His Lullaby* (Bond), *The Cry of Rachel* (Salter), *Happy Song* (Del Riego), *Nellie Widman Blow*.

## THE BLUE BIRD AT THE COURT.

"The Blue Bird," coming to the Cort Theatre, for two weeks next Monday evening, with the original, spectacular production and big company from New York, is the story of the search by two small kiddies of a blue bird, the symbol of happiness which is ever elusive and the secret of which no one can ever find. It is a fairy fantasy, a creation of poet Maeterlinck, resting on a stratum of sound philosophy. Tytyl and Mytyl, two children who go forth to find the blue bird, discover it at last in the cage that hangs by the cottage window. Meantime, the diamond, which Tytyl wears in his hat and a turn of which shows to the wearer things as they really are, reveals the poet's wonder-vision of the world. There are no stones that are not precious; there is nothing inanimate that has not a soul; even Bread, Sugar, Water, Fire, Dog and Cat attain quasi-humanity and speech. "There are no dead," these children learn as they visit the Kingdom of the Past, solving a great mystery. Wars, Sicknesses and Evils are slowly losing their terrors, they find, conquered by benign Wisdom or Light. Up in the skies—the Kingdom of the Future—the unborn souls are awaiting their turn to come to earth, Father Time being the trusty pilot. Such is in brief a part of the wonder-vision that Maeterlinck presents in his fairy drama and which the producers elaborated into a series of gorgeous stage spectacles, enhanced by music, dances, "tricks," illusions and novel lighting effects. No holiday pantomime that charmed the children of an older day is said to be comparable with the staged "Blue Bird," in many-sided splendor. New York enjoyed it for over a year, while the European productions in London, Paris, Berlin, etc., have proved equally successful. In this city, as in New York, the leading part of the boy Tytyl is to be played by Master Burford Hampden, a noted juvenile from Sir Herbert Tree's Company in London. In the cast of 100, more than a third are little folks, while among the adult principals are such well known players as Cecil Yapp, Harry Lambert, Winifred Harris, Ethel Braden, Alice Butler, Alda Collyer, Charles Hampden, Doris David, John Sutherland, George Sylvester, Margaret Millette, and Angelo Romeo. There will be matinees Wednesdays and Saturdays.

## TITTA RUFFO THRILLS THOUSANDS WITH VOICE.

Great Italian Baritone Adds New Successes to His Long Series of Triumphs in the October List of Victor Records.

The immense success achieved by Titta Ruffo in his American appearances made clearly evident by this artist has for several years been the reigning sensation of Europe and South America. He possesses a high baritone voice of amazing fluency and power, combined with a richness of tone and facility of execution that are most unusual. He sings the most involved cantatas and flourishes with an abandon that is startling, and trills with the facile surety of a coloratura. It is interesting to know that Ruffo attributes some of his success to the talking-machine for he declared that it was the best teacher he ever had, and added, "I have learned more from singing for the Victor than in any other way." And it is particularly appropriate that this noted artist, before departing from our shores at the conclu-

sion of his American engagement, should make some new records of his voice for the Victor. Six new Ruffo records are listed with the Victor Records for January which have just been issued and are sure to be a valuable addition to the twenty Ruffo records previously listed. The new numbers include a sensational rendition of his famous "Largo al factotum" from the Barber of Seville, a new Pagliacci "Prolog," two Gioconda airs and a charming Italian ballad—all beautifully sung as one critic said in "as fine a voice in the class to which it belongs as anyone need hope or wish to hear."

Caruso contributes to this month's offering of records a Masked Ball number "Forever to Lose Thee," and sings this lovely air with that wonderful ease of delivery and golden voice which make him the greatest of tenors. Mme. Schumann-Heink sings two charming children's songs with a caressing tenderness quite touching and beautiful to hear, and Marcella Sembrich sings in an inimitable manner that dainty Scotch ballad, "Comin' Thro' the Rye." Frances Alda presents the dainty Mason Gavotte, "The Voice of Youth," and also sings effectively an Offenbach air from *Tales of Hoffman*; Charles Dalmores sings in exquisite style an impassioned love song from an early Massenet opera, and Herbert Witherspoon and John McCormack each render a charming solo. Paderewski plays a beautiful piano solo, "La Campanella," one of the greatest favorites among his encore numbers. Maud Powell's violin contribution is a celebrated Seventeenth Century air, "Have Filly, Sweet Eyes." Frank LaForge offers two piano solos—a movement from Beethoven's lovely Fifth Concerto, and Chaminade's popular "Scarf Dance." A new harp solo is given by Ada Sassoli, the number being a charming "Valse" by Hasselmann, and it serves admirably to exhibit the wonderful technique and delicate touch for which this artist is celebrated. Maximilian Pilzer plays a brilliant violin solo of the difficult Reheld "Spanish Dance," and Rosario Bourdon gives a charmingly played violoncello rendition of Holman's "Petite Valse."

Elsie Janis is the newest Victor acquisition in the comedy line, and this charming comedienne sings two of her song successes—the amusing "coon" song, "Fo' de Lawd's Sake Play a Waltz," and the rollicking "Baseball Slide." Two other numbers from the Lady of the Slipper, the production in which Miss Janis is now appearing, are also presented—a charming sentimental duet, "A Little Girl at Home," sung by Marguerite Dunlap and Harry Macdonough, and the lively and amusing "Bagdad" sung by Billy Murray. The Victor Light Opera Company give an extremely brilliant presentation of a splendid medley of eight popular "Gems From the Merry Countess"; and Earl Cartwright, with the assistance of the opera organization, sings the stirring "Vaquero's Song" from Natoma with its melodious chorus.

Gottfried Galston made his fourth New York appearance at Aeolian Hall on Thursday, December 12th. The house was brilliant and enthusiastic. Some of the opinions in the press were as follows: New York-American said that Galston delighted everyone and that he secured a technical as well as poetic triumph. The Tribune said that his hearing was broad in style and abundant in poetic feeling. The Herald said Galston gave full measure of lilting rhythm and technical brilliancy. The Sun said that his playing had much beauty and disclosed many fine artistic qualities. The Times said that there was an underlying sympathy for the music—a real music expression—in Mr. Galston's playing that made it a pleasure to hear. After his New York concert, Galston left for this city on the Overland Limited, accompanied by his secretary and the Steiny head tuner. Four especially constructed concert grand were dispatched to various coast points. At Chicago Galston played for the third time on Sunday. He will break his journey to the Coast only once more on his way to San Francisco, but the return journey will be made less tedious by a long chain of concerts in the Southwest and Southern States.

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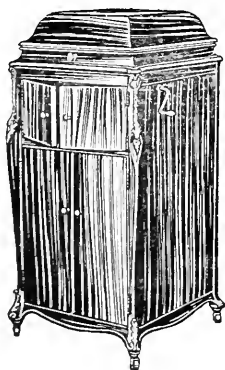
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## LEOPOLD GODOWSKY CREATES SENSATION WITH MASTERLY PIANISTRY

By ALFRED METZGER.

The fact that the Columbia Theatre was not crowded last Sunday afternoon was not to the credit of the piano teachers and piano pupils of San Francisco and vicinity. We want to again take advantage of this opportunity to speak briefly of the requisites of a genuine musical education. We desire to repeat that a music student will never attain ambitious ends in a musical career unless he or she feels sufficiently interested in the art to listen carefully and repeatedly to the world's great artists. There are in a radius of fifteen or twenty miles from San Francisco from eight to ten thousand piano students, and yet there were vacant seats at the Columbia Theatre last Sunday afternoon. What kind of a musical education are those piano students receiving who are not sufficiently interested in a musician of Godowsky's greatness? There is surely something radically wrong in such an education. Every piano teacher who understands his work thoroughly knows that observation, including listening to great artists, form a most important part of pianistic knowledge. These teachers must also know that a pupil who does not listen to great artists will never receive correct ideas as to adequate interpretation—his or her individuality will never be thoroughly developed. Now, knowing these things, it is the duty of a sincere teacher

adequate. He never does anything that is either bizarre or grotesque, and yet he occasionally drifts within revolutionary lines. Notwithstanding the fact that his technique is oftentimes marvelous and confounding, his musicianship is never permitted to suffer. He plays very clean and concise, and his attitude is always dignified emphasizing an ease of execution and assurance of interpretation that is a relief and inspires confidence. It is impossible to pick out any number on the program that was done better than another number. Everything was played equally well. We never heard a more impressive and a more satisfactory interpretation of the Chopin Sonata, neither did we ever hear a more brilliant or more effective reading of the Liszt Campanella, played as the last encore. Here we have practically two extreme opposites in piano literature, and yet Godowsky played both with absolute adherence to their artistic quality.

We were so enthused with Godowsky's playing that we could go on in this fashion for several columns; but believe this will suffice. We must, however, repeat that a piano student's efficiency and adaptability for his art must be judged from the interest he shows in such artists as Godowsky. The price of a concert should no more come into consideration than the price of a lesson. A fine concert and a fine lesson is worth any price. By the same token a bad lesson and a bad concert is worth nothing. Everyone of us spends money continuously for one thing or another. Certain things come high, others do not. But whatever we may spend money on can never be of as great advantage to us, who study music, as the intellectuality of an artist. The mental capacity of a man of Godowsky's genius and experience is really priceless. To be able to partake of such mentality way out on the Pacific Coast, parted from the musical centers of the world, is something so valuable that it can not be estimated by dollars and cents. To put these opportunities to hear great artists in danger of becoming obsolete is unpardonable, and yet if the students and the teachers of San Francisco do not see to it that these occasional trips of visiting artists are made profitable there is grave danger of a cessation of artistic activities on the Pacific Coast. So we trust that every piano student and every piano teacher who sees these lines will not only attend the remaining Godowsky concert himself but will influence others to do so. Artistic atmosphere can not exist where there is no enthusiasm for such artistic geniuses as Godowsky.

### THE FAREWELL GODOWSKY PROGRAMS.

The program for the farewell Godowsky concert at the Columbia Theatre this Sunday afternoon January 12 at 2:30 is a most beautiful and interesting one as follows: Ballade in form of variation on a Norwegian theme (Grieg), Capriccio op. 75 (B minor) (Brahms), Variations on a theme by Paganini (Brahms); From the Waldemarsen (Godowsky), (24 Fantasias), Carnaval, Sketch (Joh. Br.), Momento capriccioso, Cradle Song, French, Elégie, Perpetuum Mobile, Menuet, Schuhplattler, Abendglocken (Angelos), Orientale, Vienneise; Sonata B minor (Liszt), Metamorphoses of Strauss' "Die Fledermaus" (Godowsky), and an added group of Chopin works. Tickets may be secured at Sherman, Clay & Co.'s or Kohler & Chase's and on Sunday at the box office of the Columbia. In some respects the most beautiful of all the Godowsky programs is the one arranged for next Tuesday afternoon January 14 at 2:30 in Oakland at Ye Liberty Playhouse. Here is the offering for this event and it will certainly tempt many of our music lovers to cross the Bay to hear it: Sonata Appassionata (Op. 57) (Beethoven); Three Preludes (E flat, B flat minor, D minor) Three Etudes (E flat, F minor, G sharp minor, Sonata Op. 25 (B flat minor), Barcarole, Polonaise Op. 44, F sharp minor, (Chopin); Carnevale Op. 9 (Schumann). The tickets may be secured at the box office of Ye Liberty Playhouse. On account of the large seating capacity at this theatre there will be one thousand good seats at the one dollar price.

### GODOWSKY TO PLAY EXTRA CHOPIN NUMBERS.

So many requests have been received by Mr. Godowsky for special Chopin numbers at his farewell concert on Sunday that Manager Greenbaum announces an extra group by the Polish time poet to be added to the already liberal offering. Next Sunday's concert will be one long to be remembered.

### SEMBRICH IN OAKLAND.

In Oakland Mme. Sembrich and her assisting artists will appear at Ye Liberty Playhouse on Friday afternoon, January 24 at 2:15. The numbers by Mme. Sembrich will include two operatic arias, a group of French songs, a group of German and English songs, and a group of beautiful folk songs including some Swedish,

Spanish, Norwegian and Hungarian melodies besides a few from her San Francisco program. Mr. Casini's cell numbers will be "Variations on a Roccoco Theme" by Tschalkowsky, "Etude" chopin and "Airs Baskys" Platti. Mr. La Forge will also be heard in solo numbers. The sale for the Oakland concert will open Monday, January 20 at the Ye Liberty where mail orders should be addressed to H. W. Bishop.

### THE SEMBRICH CONCERTS.

Whenever you hear Mme. Marcella Sembrich sing an operatic aria or a "Lied" you may rest assured that you are hearing it exactly as the composer would have liked to hear it done. This great artist stands for all that is great and good in the art of music. Gifted with a voice of indescribable charm, quite exceptional interpretative powers, an absolute knowledge of the art of "bel canto" in its highest form and musicianship in the highest degree Mme. Sembrich stands in a class by herself. There is not a great singer living that does not admit the supremacy of Sembrich as an artist and to sing like her, is the ambition of every soprano living. Of course such a consummate artist as this, would not bring any but artists of the first class to assist at her concerts, and so we are promised a genuine treat in the



FRANK LA FORGE

The Matchless Pianist-Accompanist With Madame Sembrich at the Columbia Theatre Next Sunday Afternoon.

way of violoncello playing by Gutia Casini, a seventeen year old virtuoso discovered in Russia by Mme. Sembrich and of course we all know what to expect at the hands of that splendid pianist and really great accompanist, Frank La Forge.

Manager Greenbaum announces two concerts at the Columbia Theatre the dates being Sunday afternoon, January 19 and Sunday afternoon, January 26; The first program will be as follows—Fantasie on Russian Songs (Davidoff), Mr. Casini; Grand Aria from "Ernani" (Verdi), Mme. Sembrich; Toccata and Fugue D minor (Bach-Tausik), Mr. La Forge (a) Les Cloches (Debussy), (b) L'oiseau bleu (Dalcroze), (c) Aria "Depuis le jour" from "Louise" (Charpentier), Mme. Sembrich; (a) Romance, (b) Valse de Concert, (La Forge), Mr. La Forge; (a) Wolin (Schubert), (b) Widmung (Schumann), (c) Der Sandmann (Schumann), (d) Komu wir wandeln (Cornelius), (e) In Lust und Schmerzen (Cornelius), Mme. Sembrich, (a) Nocturne (Chopin), (b) Scherzo (Klengel), Mr. Casini; Valse "Storielle del Bosco Vennese" (Strauss), (Tales from the Vienna Woods), Mme. Sembrich.

The second Sembrich event will be in the form of a strict song recital. Mme. Sembrich alone contributing the program of twenty-five numbers making it the most unique program ever offered in this city. The offering is divided into four parts as follows: Part I—"Old Airs and Songs" and these include works by Beethoven, Paradise, Haendel, Munro and an anonymous Italian melody. Part II—"Classic German Songs" by Schubert, Schumann and Brahms. Part III—"Modern German and English Songs" by Richard Strauss, Grieg, Hugo Wolf, La Forge and Foote. Part IV—"Folk songs of Various countries" and among these are gems of Canadian Irish, Hungarian, Russian, Grecian and Polish songs sung in the original languages. The sale of seats for the first two concerts will open next Wednesday, Jan. 23, at Sherman Clay & Co.'s and Kohler & Chase's.



MME. MARCELLA SEMBRICH

The World's Recognized Queen of Bel Canto Who Will Appear at the Columbia Theatre, Sunday Afternoon.

to impart this fact to the pupils, so that they realize the great role which concert attendance plays in a pupil's life. We know a number of teachers—and we are glad to say they represent almost all friends of this paper, who urge their students to attend concerts, and we know, as a matter of fact, that the pupils recitals given by these teachers are the best we hear during a season. Some day we shall point them out as examples. Parents of pupils should be impressed with the fact that listening to great artists forms an important part of a musical education, and that without it their children will never become serious musicians. They may learn how to play notes, but they will never be able to cultivate individual ideas.

There is, in our estimation, no finer object lesson in the acquisition of pianistic knowledge than to listen to Leopold Godowsky. During the last few years we have not heard a pianist that has impressed us with quite such force as this master pianist who held an audience of serious musicians spell bound for two hours last Sunday. Technically he has fathomed every conceivable obstacle, and musically he has acquired the intellectual power of a real master mind. We can not blame several of the leading critics for considering Godowsky the greatest living pianist, although this is rather a very difficult problem to decide. We find in Godowsky one of the world's truly great pianistic geniuses. Notwithstanding the fact that his program last Sunday was somewhat pedantic and dry in character, Godowsky succeeded in making every number interesting, even the Handel Variations and Fugue and the large movement of the Chopin Sonata became musical and interesting under his limpid and responsive touch. He combines virtuosity with emotionalism. He never pounds the piano. He always has something to say. Whenever he plays rather faster than usual his velocity is justified, whenever he slackens the tempo his deliberation is



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### THE LAMBARDI OPERA SEASON.

It is the intention of Impresario Lambardi to make his Pacific Coast Opera Company the "opera of the people." Notwithstanding the fact that the organization is stronger than ever before and with the most expensive lot of principals that have even appeared in this city outside of a Metropolitan Opera House cast, a most popular scale of prices will prevail at the four weeks' season to be given at the Valencia Theatre commencing Sunday night, January 26 under the direction of Will L. Greenbaum. There will be FIVE HUNDRED GOOD SEATS AT FIFTY CENTS, as many more at seventy-five cents and the entire dress circle will be one dollar. Seats on the orchestra floor will range from \$1.00 up to \$2.00. The theatre will be thoroughly cleaned and a new heating system installed which will assure comfort to the patrons. The opening night will witness a splendid performance of Verdi's "Aida" with Ester Adaberto in the title role, Blanche Hamilton Fox as "Amneris" the tenor Eugenio Folco as "Rhadames" Signor Nicoletti late of the Montreal Opera Company as "Amonasro" and the eminent basso Signor Martini as the "High Priest." The new chef d'orchestre will be Signor Arturo Bovi.

On the second night that exquisite coloratura soprano Mme. Regina Vicarino will make her re-appearance after an absence of three years. When Mme. Vicarino appeared here with the Bevan Opera Company at the Garrick Theatre the Musical Review predicted that she would soon become world famous. She has just completed a season in Mexico with Bonci where she shared the honors with the great tenor. This artist is just a little over twenty and we prophesy that ten years from now the Metropolitan and Covent Garden will be fighting to secure her services. The third of the formidable list of sopranos of the Lambardi forces is Signora Lina Bertossi a most charming singer whose performances of "Mimi" in "La Boheme" and "Mignon" in Thomas' opera of that name are well remembered here. She will appear the third night of the season. The repertoire for the opening week will shortly be announced. The company is now filling its second successful season in Los Angeles and will come to us fully rehearsed and prepared to give the finest performances of grand opera ever witnessed in this or any other city at ordinary theatre prices. Special cars will be provided the patrons of the Valencia during the opera season so that there will be no delay at the conclusion of the performances.

Following the Lambardi season the Adeline Genee Ballet Co., including Adeline Genee, Violin, Mlle. Schmoel, a corps de ballet and symphony orchestra under C. W. F. Glaser of London will commence a brief engagement at the Valencia. The productions of Mlle. Genee are said to be even more beautiful than those of the Pavlova-Mordkin combination.

### GREENBAUM'S FEBRUARY OFFERINGS.

Manager Greenbaum will certainly be a very busy man for the rest of the season. During the month of February, in addition to directing the season of opera at the Valencia and the season of ballet by Genee, the impresario will present Mme. Corinne Rider-Kelsey and Mr. Claude Cunningham, America's finest concert artists in joint recitals three concerts by Mischa Elman the "Caruso of the Violin," and a single special concert by Mme. Nordica assisted by William Morse Rummel and Romaine Simmons. Two other artists were offered Mr. Greenbaum for this busy month but he was obliged to decline having them on account of having his hands already full. In March, Mr. Greenbaum will present a series of illustrated Travelaugs by the famous comedian R. G. Knowles who is an expert in taking motion pictures, two lectures by the father of the pure food laws, Dr. Harvey G. Wiley and some interesting piano recitals by Josef Lhevinne.

Roland Boquet, the accompanist of Leon Rains, the basso, who opens his American season at Aeolian Hall on January 11th, is recognized as one of the greatest living accompanists. Mr. Boquet does not use music, the two entirely from an harmonious entity. What is and has worked such a long time with Mr. Rains that thought of Mr. Rains and Mr. Boquet's ensemble work as far as pianistic requirements are concerned, is evidenced by the fact that Messrs. Steinway & Sons have consented to supply one of their concert grand wherever Mr. Rains and Mr. Boquet may appear in America. They consented to do this in spite of the many demands being made on the company's resources this year, and it is a very significant fact because it is well known that they have refused the use of their piano to even some quite excellent exponents of the art of piano playing pure and simple.

Don't Miss the Sembrich Concert at the Columbia Theatre Next Sunday Afternoon.

## The Expensive Hadley Brothers Appear in an Unenviable Position

By ALFRED METZGER.

At the seventh symphony concert which took place at the Cort Theatre on Friday afternoon, January 4, Henry Hadley conducted, and Arthur Hadley played, a composition by Henry Hadley. At the previous symphony concert Henry Hadley celebrated his birthday at the expense of Gottfried Galston and the San Francisco Musical Association, and conducted a symphony composed by Henry Hadley. Henry Hadley's pictures appear in life size in the show windows of several prominent music houses, and it also graces the front page of the symphony program. We have been occasionally accused of fostering a personal animosity against Henry Hadley because we accuse him of self aggrandizement and conceit. But can anyone, who knows the facts we have here cited to be true, say with justice that our position has not been justified? In addition to these petty actions Mr. Hadley is guilty of much graver offenses against the artistic life of this community than the ones quoted in these columns for the last two years.

We place the responsibility for certain offenses against the artistic progress of this community at Mr. Hadley's door, because our investigations, that have been conducted very carefully, pointed every time to Mr. Hadley as the principal offender. We refer now to an unquestionable campaign of spite that has been directed against Impresario Greenbaum since the beginning of this season, but which has so far really been injurious to the great artists who visit this community. That Mr. Hadley feels that something is radically wrong may be proved by the fact that at least two artists have told us of Mr. Hadley calling on them and trying to put the blame for the condition of affairs on someone else's shoulders, while really he has been so far the principal offender. The campaign of spite we refer to is a deliberate effort to give popular symphony concerts on the same days on which great artists appear under the management of Will Greenbaum. Of course these opposition concerts are only those given when they are convenient to Mr. Hadley, and then the excuse is offered that they could not have been given on another date.

Now we will show why we believe this attempt to injure the concerts of great artists is deliberate and spiteful. Last year the Musical Association of San Francisco gave twelve concerts on Friday afternoons. A regular concert was given on the Friday afternoon of one week, while a popular concert was given on the following Friday. Both popular and regular concerts were well attended, and there was no reason at all why these dates should have been changed. This year ten regular and ten popular concerts were announced, but in the prospectus, now before us, out of these twenty concerts only FOUR were announced to take place on SUNDAYS. Nevertheless the Cort Theatre was reserved for EVERY SUNDAY in the season. Why? Simply because Mr. Hadley and his friends, whoever they may be, knew that Mr. Greenbaum's attractions appeared on Sunday afternoons, BUT THEY DID NOT KNOW THE DATES. As soon as they found out the dates they began to put popular concerts on Sundays that had originally been announced for Fridays. In this way concerts were intentionally scheduled against the following artists so far. Galski, October 27, Mero and Alice Nielsen, Nov. 17 (by readjustment of his dates Mr. Greenbaum succeeded in escaping the proposed intentions to injure him), Gerville Itache, December 1, Leopold Godowsky, January 12 (to make opposition to Godowsky still stronger Mand Powell was engaged for this concert), January 19 and 26 against Sembrich (the latter concert is not in the regular season, but was especially arranged so as to be sure to conflict with BOTH Sembrich concerts), February 2d against Cunningham and Kelsey. (In order to make this especially effective a big choral festival has been arranged for this day).

Of course the interested parties will contradict our contention that all this is done to "get even" on some real or imaginary wrong supposed to have been committed by Mr. Greenbaum, but all the denials will not contradict the fact, that it was not actually necessary to give these popular concerts on Sundays, that they have been more remunerative if they had been given on Fridays, as demonstrated last season, and that the rearrangement of dates necessitates now a premature closing of the season which deprives a number of our local musicians of certain amounts of money. It is due to several honorable members of the music committee of the San Francisco Musical Association that our musicians will not lose any money, for when the proposition was laid before them these business men said that they would rather pay the musicians from their own pockets than to have it said that they have gone back on their arrangements and contracts. It is surely a matter for sincere gratification to know that there are some honorable men on the music committee, and it is for this reason that we believe this spite work to have been done without the knowledge of such members and without the knowledge of the three hundred guarantors of the association.

This paper is not trying to fight Mr. Greenbaum's battles. That gentleman is perfectly well able to take care of himself. But we have a right to fight in the interests of the great artists who honor us with their presence. Will the musical public quietly endure these mean and contemptible efforts to revenge themselves against an impresario over the heads of our great artists? We believe not. And if any of the music lovers who read these lines want to register their objection and their resentment against such dirty methods, let them all attend the Sembrich concert on Sunday afternoon, the most probable date of the season. The remarkable thing in all this underhand business is that Mr. Hadley and his friends are not gaining anything by this procedure. They are constantly losing money by giving these popular concerts on Sunday afternoons. Someone will have to foot the bill. If it is one of Mr. Hadley's friends, who will be compelled to pay all this surplus money, there is at least some evidence that there is certain justice in the world.

Now, we have devoted all the space that should have been devoted to a criticism of the symphony concert to a digression of the lack of tact and gentlemanly instinct on the part of people who put personal advantages above a desire for the artistic welfare of the community. But, honor bright, the last symphony concert was not worthy any extensive criticism. The symphony was the third by Brahms, and Henry Hadley proved for the thousandth time that he has not the slightest idea of the German classic school. It is a waste of space to go into details as to why Mr. Hadley's reading of Brahms is inadequate. There was no sense of rhythm, no depth of interpretation, no detail in phrasing and no dramatic punctuation of climaxes. Arthur Hadley's interpretation of Henry Hadley's Konzerstück was one of the sorriest exhibitions of cello playing we have witnessed in San Francisco. Mr. Hadley receives a hundred dollars a week as first cellist of the orchestra. This means that he receives \$25 a week as cellist and \$75 a week as soloist. Consequently his solo costs the Musical Association not less than \$1500, being the difference between a first cellist and any other cellist. We do not know of one cellist in the orchestra who could not have done just as good, and several that could have done much better. Mr. Hadley's tone is scratchy and impure, his execution is rapid and devoid of temperament, his technique is not above the ordinary and the composition was surely not so difficult as to make adequate interpretation impossible. There really was nothing to the pro-



REGINA VICARINO

Truly Great Coloratura Soprano Who Will be a Star With the Lambardi Company at Valencia Theatre, Jan. 27.

gram that justifies extensive criticism on our part, and we trust that before the end of the season Mr. Hadley will give us an opportunity to say something in his favor. We really are getting just as weary of having to write uncomplimentary things about him as certain of our readers are to have to read them all the time. But it is absolutely essential for the reputation of this community that someone tells the truth about our near-symphony concerts.

Most singers find that in order to get anywhere near the top in their profession, the services of musical managers and a considerable amount of money is necessary. Even when thus equipped, hundreds, yes thousands, fail every year. It is this fact which makes the wonderful career of Christine Miller so well worthy of notice. Without the aid of either manager or money, this energetic young woman has been able, entirely through her own efforts, to win for herself, the title of one of America's foremost contraltos. Miss Miller has had the proud distinction of singing more concert engagements every year than many another singer, for several years past and it must be borne in mind that these engagements are not of the kind filled by Lyceum artists, but only of the very highest type. For several years past she has appeared as soloist with such societies as the New York Oratorio Society, the great Biennial Cincinnati Festival, the celebrated Worcester Festival, the Boston Handel & Haydn Society, the Apollo Club of Chicago, etc., etc., and her appearances with such orchestras as the Theodore Thomas of Chicago, the New York Symphony, the Cincinnati Symphony, the Minneapolis Symphony, the St. Paul Symphony Orchestras are matters of common occurrence. It is owing to the fact that Miss Miller has been so extremely busy in the East that she has not yet been heard West of Denver, but her admirers on the Pacific Coast have begun to clamor for her and it is to be hoped that before long, they will have the pleasure of hearing her.

## SHORT ITEMS OF INTEREST.

Emlyn Lewys, the well known pianist and pedagogue, will play in the Park Museum on Saturday afternoon, January 18, for the reception to be held at the unveiling of the bust of Prof. Barron, Curator of the Park Museum. Mr. Lewys will also play at the residence of Mrs. Nathan Frank some time during this month.

Samuel Savannah, who was confined to his home for several months on account of a poisoned foot is now able to be out again, and exhibit his cheerful countenance among his many friends. For a time Mr. Savannah's condition was thought to be hopeless, but thanks to the watchfulness of Mr. Savannah, the danger soon passed and the efficient and decidedly popular violinist was soon able to return to his home from the Hospital. During Mr. Savannah's illness Mrs. Savannah attended to his violin classes very successfully.

Mrs. William Henry Banks played Beethoven's A flat major Sonata op. 119 before the Pacific Musical Society at its regular meeting on Wednesday morning, December 11th, and received hearty commendation for her excellent playing. Other artists on the program who scored pronounced successes were: Carl Edwin Anderson, tenor, Miss Carrie Goebel Weston, violinist, Miss Joan Baldwin, pianist, Mrs. Zilpha Rugles Jenkins, soprano, and Mrs. Mabel Hill Redfield, accompanist.

The Los Angeles Times of December 24th gives a long account of a Christmas program given by the Ebbl Club of that city which included an ancient nativity play presented under the supervision of Mrs. Anna von Meyerinck. This able vocal instructor gave this same play in San Francisco during several years at Christmas time and it seems that her splendid efforts were greeted with the same success in Los Angeles as they were in this city. The characters of the play as presented in Los Angeles were as follows: Mary, Miss Lina E. Parker; Joseph, Mr. M. L. Ludwick; First Shepherd, Miss Dorothy Baronidis; Second Shepherd, Miss Beatrice Baronidis; King Melchior, Mrs. A. H. Van Pelt; King Caspar, Miss Rosalie Buddington, King Balthazar, Mrs. J. E. Wickham; Attendants to the Kings, Miss Charlotte M. Rockwell, Mrs. Malone Joyce, Mrs. G. M. Spencer; First Angel, Miss Olive Norton; Second Angel, Miss Irene Wade; Third Angel, Miss Mary McConnell; Two Angel Children, Charles Weesner, Jane Harrison; First Torch Bearer, Miss Merle Colby; Second Torch Bearer, Third Torch Bearer, Reader, Mrs. Fred Selwyn Lang; Baritone, Mr. Wm. Fraser Robertson; Contralto, Mrs. H. Friedberg.

Miss Gertrude Hansel, soprano, pupil of Percy A. R. Dow, gave an hour of Song at Miller Memorial Hall, Stockton, on Monday afternoon, January 13th. The "Hour" included a Talk by Mr. Dow on "Speech and Singing." The accompanist was Mrs. Hazel Wilkinson. The program was as follows: La Zingara (Donizetti). "Come, sweet morning" (Old French) (A. L.). "Batti, batti" ("Don Giovanni") (Mozart); Ave Maria (Cherubini); Ave Maria ("Otello") (Verdi); Ave Maria (Schubert); Frühlingsglaube, Geheimnis, Who is Sylvia? Hark, hark the Lark. (Schubert); Du bist wie eine Blume, If e'en the flowrets (Schumann); Se saran rose (Arditi).

Last Wednesday morning, January 8th, a special program was presented before the Pacific Musical Society at the St. Francis Hotel by Gottfried Galston, pianist. B. Puyans, the flutist, assisted.

The program of the Pacific Musical Society to be presented on Wednesday morning, January 23d, will be given by Miss Victoria Lilienthal, piano, Samuel Savannah, first violin, Mrs. S. Savannah, second violin, Conrad Fuhrer, viola, and Paul Friedhofer, violoncello, who will present the Dohnanyi Quintet. Other artists who will appear on this occasion will be Mrs. Leon Lewin, soprano, Miss Alverta Livernash, piano, Miss Louise Ronstadt, mezzo soprano.

The Saturday Club of Sacramento gave its 338th recital at the Tuesday Club House on December 7th. The program was as follows: Bach—Bourree, Scarlatti—Capriccio, Miss Hazel Pritchard; Chadwick—Thou art so like a Flower, Chaminade—Betrayal, Miss Lena Frazee; Chopin—Nocturne, op. 22, No. 1, Rubinstein—Polka Boheme, op. 82, No. 7, Miss Pauline Johnson; Dvorak—Trio, op. 21, Mr. Maurice Lepat, Miss Mary Lewis, Miss Zulettia Geary; Wagner—Evening Star (Tannhäuser), Mr. Robert Lloyd; Fra Domicio—Lullaby, Chopin—Nazurka, op. 7, No. 1, Miss Margaret Harney, Miss Zulettia Geary, at the piano.

Herbert Riley, the efficient young cello virtuoso, played for the Sorosis Club last Monday afternoon, January 6th. The following program was greatly enjoyed by a large audience: Adagio (Mozart); The Swan (Saint-Saens); Scherzo (von Goetz); Adagio from Cello Sonata (Chopin); Spanish Dance (Popper). On February 6th Mr. Riley will appear before the San Francisco Musical Club, when the program will include the well known Schumann Trio with Herman Martonne, violin, and Mrs. Charles L. Barrett, piano.

Gustave Hinrichs, who is conducting the orchestra of the "Ben Hur" performances at the Columbia, is well known to San Francisco, as he was former director at the old Tivoli Opera House. Since his residence here he has conducted German operas at the Metropolitan, toured with the American National Opera Company, directed the Theodore Thomas Orchestra and help important positions in all the big cities of the East. He had charge of the first American production of "Cavalleria Rusticana," "I Pagliacci" and "L'Arlecchino." The music for "Ben Hur" is by Edgar Sullivan Kelley, the distinguished composer who was "The Examiner" music critic years ago.

The Pasmore Trio, comprising Miss Mary Pasmore, Miss Dorothy Pasmore and Miss Suzanne Pasmore of this city, was greeted by an audience of 1000 girls re-

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cently at the Mississippi State College and Industrial Institute at Columbus, Miss. These artists gave a programme of highest quality, containing chamber music works of Brahms and Couperin, with solo numbers each for violin, piano and cello. The players were given enthusiastic applause, and Miss Mary Pasmore especially received a flattering welcome in her cello numbers, which included the Dvorak "Humoresque."—S. F. Chronicle.

Mabel Riegelman, the Oakland girl, a protegee of Mne. Galski of the Chicago-Philadelphia Grand Opera Company, who will be one of the artists to open the new Tivoli here in March, has been meeting with the greatest success recently in her roles. In Goldmark's "Cricket on the Hearth" she created the title role, singing it in English. Her work here will be done in English, and she is especially praised for this ability, being considered one of the best exponents of opera in English. Miss Riegelman will appear in "The Cricket on the Hearth" in this city and as Gretel in Humperdinck's opera, "Hansel and Gretel," besides Wolf-Ferrari's "The Jewels of the Madonna" and in "Cendrillon," with Mary Garden.—S. F. Chronicle.

A recital under the direction of H. B. Pasmore was given recently at the Hotel Richelieu with the following participants: Duet, "Aida," Miss Sophie Rottanzi and Miss Aldanita Wolfskill; aria from "Figaro and Israel" (Oliver King), T. W. Pearson; four duets for alto and baritone (Brahms), Miss Wolfskill and H. B. Pasmore, with Mrs. Clara K. Graham at the piano; aria, "La Tosca," Miss Rottanzi; "Der Tod und das Mädchen" (Schubert), "Where Cowslips Grow" (Pasmore), Miss Wolfskill; quartet from "Rigoletto," Miss Rottanzi, Miss Wolfskill, Messrs. Chatoune and Pearson.—S. F. Chronicle.

## PASQUALI SIGNED FOR THREE YEARS.

Bernice de Pasquali, the popular American prima donna, has signed a three-year contract for concert and opera under the management of Eugene d'Avigneau of this city. Mr. d'Avigneau has had much experience in the managerial line, both in Europe and America. For the past year he has been connected with the music firm of Kohler & Chase. Under this new management,

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Madame Pasquali will immediately begin a tour of the Pacific Coast. She is to sing in the St. Francis on Tuesday evening, January 14. The engagements will then take her East and to Europe. Next summer a special season of grand opera is to be given at the Fenice Theatre in Venice, with Madame de Pasquali as the principal soprano star, and Leandro Campanari of this city as conductor. Signor Campanari is an experienced director of opera. He was conductor at Oscar Hammerstein's Manhattan Opera House and is well known throughout the East and in Europe.—S. F. Examiner, Jan. 5.

## FRANK LA FORGE—MASTER ACCOMPANIST.

One of the most remarkable features of the Scharich concerts will be the accompaniments and solos by Frank La Forge. We consider Mr. La Forge the greatest accompanist who ever visited San Francisco, and his name on a program means just so much additional enjoyment. As a pianist, too, Mr. La Forge represents an ideal feature of interpretative art.

Ashley Pettis, the successful young piano soloist and teacher, is preparing a program for a piano recital to be given some time in February. Those who have already enjoyed Mr. Pettis' exquisite art will no doubt look forward with pleasure to this event.

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## "THE BLUE BIRD'S" FINAL WEEK.

The Cort Theatre announces the second and final week of "The Blue Bird" engagement, starting Sunday evening, Jan. 12, and ending Saturday evening, Jan. 18, with matinees Wednesday and Saturday. Few plays that have come to San Francisco in recent years have made so profound and at the same time so delightful an impression as Maeterlinck's exquisite fantasy. With its cheery story, grotesque characters, eleven wonderfully spectacular scenes and the great cast of more than a hundred principles and auxiliaries, it has appealed to all classes and conditions. "The Blue Bird" could doubtless stay to profitable business for weeks to come, but solidly booked engagements in the Eastern cities forbid a longer visit. A word to local playgoers: Those who put off buying their seats until the last moment, or who hope to see it later in Oakland, will be disappointed. "The Blue Bird" is playing to practically capacity business, and it will not be seen hereabouts outside of San Francisco.

Maeterlinck's fantasy is a story for old and young alike. Its panoramic scenes are a mirror of Human Life itself, from the forgotten Kingdom of the past in which Tytyl exultingly cries "There are no dead!" through the Terrors of Night, forward into the Kingdom of the future and up into the entrancing Land of Happiness. The search for the Blue Bird becomes a fascinating excursion for every spectator. High and low the children Tytyl and Mytyl hunt for him and find after all he was in their own home right along, typifying the spirit of content and the joy of giving. Those charming children Burford Hampden and Editha Kelly have made big hits with the Cort audiences as Tytyl and Mytyl. Ethel Brandon, the local favorite of old-time Alcazar fame, has proved a radiant, exquisite Joy of Mother Love, as well as a delightful peasant woman, Mummy Tyl. The humors of the Cat and Dog, as played by Cecil Yapp and Harry Lambart, create nightly laughter, while the grotesqueries of the Fairy, Bread, Sugar, Water, Fire, etc., are ever amusing. In the poetic ensemble dances and graceful evolutions of forty young girls, a new and effective plane of artistry is attained.

Following "The Blue Bird," Rupert Hughes's Pullman carnival of mirth "Excuse me," which was such a laughing success on a previous visit, will be seen here for a two weeks' engagement beginning Sunday, January 19.

Prof. Max Pauer will sail on the 31st inst by the Viktoria Luise, and will arrive here on the 8th or 9th of January. Prof. Pauer, as has already been announced, will make his first American appearance with the New York Philharmonic on the 16th and 17th of January, playing the Mendelssohn G minor concerto, selected by Conductor Josef Stransky, who considers that Pauer's interpretation of this concerto is simply unique, and he will give his first New York recital at Aeolian Hall on the afternoon of the 21st inst. During his forthcoming tour, Mr. Pauer will play at Boston with the Boston Symphony and goes on tour with this orchestra. He will also play with the St. Louis, the Minneapolis, and other orchestras.

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## SEMBRICH'S ART AS GREAT AS EVER.

Marcella Sembrich Sings Thirty-three Songs to a Host of Her Admirers, including Fremstad, Alda and Bori—Crowds at the Matinee Waited for Beloved Singer to Play Her Own Encores.

(From New York Evening Sun, Oct. 20, 1912.)

From the stage piano becoming a mountain of autumn leaves and flowers, to the outer streets that were impassable blocks of automobiles, the Sembrich recital—two hours of the very spirit of song in Carnegie Hall yesterday afternoon—was the annual gala day for an audience representing the collective artistic appreciation of musical New York. To begin with there was the novelty of a program with Mozart, less out. And as for the Italian old Masters, how the beguiling letters and performed monogram notes must have poured in today asking a restoration of these treasures. Their absence, which yesterday's audience took as a personal loss, meant that Marcella Sembrich, who turned her back on the operatic stage in this town, had as quietly put behind her the early classic concert repertoire, that is, unless she revives Mozart again at another promised recital, the day after New Year's.

Sembrich herself always protests when told that this generation thinks of her as she thought of Patti, a beautiful "something that was but once," or as the elders of today still think of Lilli Lehmann. Yesterday's applause repeated the story. There in a box, in silent admiration, sat Olive Fremstad, who has risen here at home to a place among the great romantic singers of the world, and Mrs. Gatti brought the modest Lucrezia Bori, the little Spaniard who may open the opera season in place of Frieda Hempel, if the long promised "successor to Sembrich" is not a failure. The report is now, Great art never won fair lady a truer tribute than the most critical public in America can give when won by commanding intelligence. This it is that animates the little Sembrich from vocal chords to finger tips. She is not only the complete musician, but a bit of a poet, too. And as a romancer—oh! what arch surprises and tender musings she acted out as she sang the three and thirty songs and encores and recalls.

More great public artists feel the anguish of nervousness that confess it, and Marcella Sembrich is no exception. But as the listeners lost a certain consciousness of her throat they suddenly found queer feelings in their own, and brushed a tear, perhaps, at the Schumann "Song of the Bride" to a mother, Schubert's "Hark, the Lark," was added after the first part, in which six songs of Robert Franz culminated in the "Liebesfeier," and two of Peter Cornelius in "Kommt wir wandeln." The opening phrase, "Kennst du das Land," of "Mignon" set the series of Eight Schumann interpretations on the highest plane, and after the house had redemanded both "Röslein" and "Der Sandmann," of which a merry version in the translated book of songs had given more than the usual pleasure of anticipation, the second part ended with Grieg's "Im Kanne," ideally suited to the singer, for another encore.

Brahms, and no fewer than ten songs of him, ended a bill that gave joy to the Brahmins. From the "Nachtigall," then which nothing was more birdlike in ascending tones, to the "Gypsy songs," the old English was followed aptly by the charming "Ouvre tes yeux bleus" of Massenet. The audience recognized each added song at the first note of Frank LaForge's flügel accompaniment, which made all the numbers as "apples of gold in pictures of silver." And when Sembrich began to pull at the fingers of one glove—and ran off the stage—and then came back with the second glove half rolled to the wrist, the audience just shouted. She sang, as everybody in a slush. So the talk ran, for herself, the Chopin mazurka in her native Polish, a song that "is Sembrich in two words" and is called here the "Maiden's Wish." Tossing off the top notes at last, it was not longer the "grande dame" who goes to live in a "palace" on the Riviera shortly but the call of the wild creature of the free and open air, fresh from the Swiss chalet.

As a woman remarked when the mob swept down at yesterday's Sembrich matinee, "You know, Mme. Sembrich is really quite a little Milo up to date—she's a regular goddess to these people, both as she's broken both arms." The speaker looked around as if, on the evidence of their own senses, her neighbors might deny all. "Yes, the first time it was the right forearm. She snatched that two summers ago, climbing mountains in her beloved Alps, I suppose. And only this last summer she broke her left wrist saving one of her five dogs that sat down in the road of an automobile at Lausanne. You remember, she landed in New York with her arm in a sling." So the talk ran, the eager crowd clamored for the plucky woman, both of whose arms now are doing very nicely thank you! to sing their favorite encores and play her own accompaniment, as always before. That Marcella Sembrich's mother is living and can tread a gay measure with the gallant Ignaz Paderevski, when these Polish exiles make merry at some neighborly birthday on their Swiss lake, was perhaps unknown to some of those who listened to the famous singer yesterday in New York. She made her opera debut as Liza at the opera, in German, of course, and under that mother's maiden name of Sembrich.

W. B. CHASE.

The Beringer Musical Club, under the direction of Professor and Mme. Joseph Beringer, will give a concert in Napa for the benefit of St. Mary's P. E. Church on Thursday evening, January 16th. The program will contain instrumental and vocal numbers and will be of great variety. Those taking part will be Miss Zdenka Gulick, pianist; Miss Anna Coriorgio, Contralto; Miss Louise Cameron, pianist; Miss Irma Berger, Lyric Soprano and Professor Joseph Beringer, Pianist. Under the invitation to the Dance, Jos. Beringer's brilliant arrangement of the Mignon Polonaise for two piano compositions by Beethoven, Chopin and Liszt and Songs in Italian and English will be included in the program.

## PIANO COMPOSITION FOR FOUR HANDS.

By Joseph Beringer.

Published in The Musician of October, 1912.

Little is known of the origin of the pianoforte compositions for four hands, as the old masters, Scarlatti, Couperin, Rameau, J. S. Bach, Handel, etc., did not write for four hands; and it is difficult to tell who really wrote the first four hand composition. A sonata by Joh. Christoph Friedrich Bach (1732-1795), a sonata in C by Joh. Christian Bach, (1735-1782), (both sons of the great J. S. Bach), and three sonatas for pianoforte for four hands by Chr. H. Müller (1734-1782), who was organist at the cathedral of Altdorfstadt, Germany, were the first known works of this class. Joseph Haydn's only four hand piece, Il maestro o lo scolare (Andante with Variations), composed 1778, and printed first in Amsterdam, 1783, overshadowed all the former named pieces, and all those of his contemporaries, namely, H. Walf, Albrechtsberger, (Preludes and fugues), F. W. Rust, Turk, Hoffmeister, and many others. Mozart's piano compositions for four hands have maintained their original color and invincible beauty. They contain five sonatas (the fifth unpublished), one fugue, in G minor; Variations in G major, Adagio and Allegro in F minor and F major, and a Fantasy in F minor. The last piece was composed in 1791, and the first sonata in 1789.

After these compositions follow Clementi's seven four-hand sonatas. These do not attain the heights of Mozart's works, but are superior to those of his predecessors. Of lesser importance are also Beethoven's four-hand compositions, consisting of two books of variations, three marches, and a sonata in D, op. 4. One of the best and deepest compositions is the sonata, Op. 10, in A flat, by Hummel, which is much more important than the two sonatas, Op. 12 and 12 by Moscheles, or the three sonatas, op. 3, 79 and 80 by Kalkbrenner. Liszt, Chopin, and Thalberg wrote absolutely nothing for four hands. One might have expected Mendelssohn would have written more for four hands, but only two compositions, an Allegro brillante in A, and an Andante with Variations in B, both posthumous works, are known. Also Weber produced only occasionally four-hand pieces; they are full of animation, and often played, like his Pieces faciles, Op. 3, six pieces, Op. 10, (composed for the Princess of Wurtemberg), and eight pieces, op. 60. Of all the composers Schubert gave the most scholarly development to this class of composition. He was surrounded during his lifetime by a circle of sincere friends, and although the world did not acknowledge him until after his death, his friends adored the master-musician. They were mostly all musically inclined and played the piano. Schubert, in an unselfish manner, gave them some of his best works. Those who admire Schubert will think with aching heart of the history of his works, in which the world takes much pleasure and delight.

That Schubert's compositions for orchestra, chamber music, and even piano, remained unnoticed, will be learned from the book written by Albrechtsberger on harmony and counterpoint. Here the publisher appended an article regarding church music, chamber music and theatre style, in which the most renowned composers are mentioned. Under church music the names of over one hundred composers are named but not Schubert. Under the chamber music we find a number of names—but not Schubert's. For Pianoforte under the letter S—Scarlatti, Schumann, etc., but not Schubert. Chopin and Liszt were mentioned.

After a diligent search under the masters, who wrote for the voice we find, together with Seyfried and others the name of Schubert. In 1826, Franz Seyfried was contemporaneous with Schubert and occupied an honorable position in Vienna, we can see how little Schubert was known in the year 1827, even to the musically educated, excepting as a song composer, although Schumann had two years before that time favorably criticized Schubert's sonatas, op. 42, 53 and 18, in the Neue Zeitschrift für Musik. The love which Schumann had for the four-hand pianoforte music is due to the early study of Schubert's compositions. Schubert's marches, the sonata in B flat major, were already published in 1826, during the lifetime of the composer, and the lightful Fantasy in F minor was published one year after Schubert's death. Even as a boy Schumann could enjoy practicing the compositions of his favorite composer. Therefore his Pictures from the East op. 66, and the twelve piano pieces for little and large children, Op. 85, belong to the best creations of Schumann, while his Ball Scenes, op. 109, and the Kinderball, op. 136, like all his later works, show a noticeable decrease of his powers. After Schumann, of the great masters we mention first of all Brahms whose variations, Op. 23 in E flat, on a theme of Rob. Schumann, Walze, Op. 39, Liebeslieder (Waltzes), Op. 52 and 65, are full of sunshine and love, and his Hungarian Dances found uncommon favor with the public, and made the name of Brahms universally known and popular.

Of the later composers who have effectively written for four hands may be mentioned: Dvorak, Grieg, H. Hoffman, Volkmann, Reinecke, Moszkowski, H. Huber, von Wilh. and Goldner (Suites nocturnes). Like chamber music so the practice of composing and playing in homes nowadays is but little cultivated. This means that although music has developed greatly and education in music is almost universal, selfishness and vanity are greatly responsible for the lack of interest that is taken in this branch of music. The place for the four-hand practice is the home; the pianistic effect gained by two players at one piano is hardly great enough in the concert hall. The numerous publications of instructive literature still indicate that four-hand playing is now, as before much observed and used in teaching. The Musician, October 1912.

Be Sure and Attend the Sembrich Concert at the Columbia Theatre Next Sunday Afternoon. It Will be a Wonderful Artistic Treat.

## NEW OPERETTA AT THE ORPHEUM.

"The Eternal Waltz" Leo Fall's tabloid operetta which heads the Orpheum bill next week is the most pretentious production ever made for vaudeville. It is particularly important because it brings the work of one of the foremost contemporary composers into vaudeville and because of the Realist studies of the manner in which it is to be presented. Leo Fall is better known in this country as the composer of "The Dollar Princess" and "The Siren." He has, however, contributed continually and successfully to the theatres of Vienna, Berlin, Paris, London and St. Petersburg. "The Eternal Waltz" is a brilliant satire on the composer's career and depicts the waltz craze current all over the country and typifies all the delightful strains of his most luring composition. The piece is in two scenes and will introduce Mabel Berra, the London prima donna, Cyril Chadwick, a famous comedian and a cast of fifty people, a complete chorus and an augmented orchestra. "The Eternal Waltz" was originally produced at the Wien Theatre in Vienna and was then taken to London where it is still running. Martin Beck secured the American rights and arranged with Joseph Hart for the presentation.

Joe Morris and Charlie Allen, two comedians with big lusty voices who style themselves "The Comedians with the Pipes" will furnish a most amusing singing act. Their duties are mostly parodies on late songs and hits and are rich with a humor that never fails to confuse their audiences with laughter. Hugh McCormack and Grace Wallace, an Australian Ventriloquist duo will present a skit called "The Theatrical Agent." The locale of the act is at the seaside and its situations furnish opportunity for pretty costuming and plenty of quaint comedy.

Wilson's comedy Circus in which a number of four-footed vaudevillians consisting of beautiful tiny trained ponies and the wonderful unridable mule Obey make it plain that they are no mistake in it, will be a feature of the coming program. An incident of the act is a small skit that turns with the ponies on it with rapidity. The mule Obey, because of his obstinacy is the clown of the Circus and a good deal of fun is provided by the unsuccessful attempts of various amateur equestrians to maintain a seat upon his back. Next week will be the last of Lola Merrill and Frank Otto; Hopkins and Axtell and The Harvey Family.

## ALCAZAR THEATRE.

"Get-Rich-Quick Wallingford," one of the few great comedy successes of to-day, is to be given its first presentation in a stock theatre next Monday evening at the Alcazar, with Evelyn Vaughan and Bert Lytell leading the regular company and a number of players especially engaged to portray various character types. It was adapted by George M. Cohan from the magazine stories by George Randolph Chester, and has a record of two years on Broadway, an entire season in Chicago and a very profitable transcontinental tour.

## ESTHER MAY PLUMB'S COAST TOUR.

Esther May Plumb, the distinguished Chicago contralto, is pleased with her outlook for her forthcoming Pacific Coast tour. Requests for booking are coming in very rapidly and it is already apparent that this exquisite concert artist will be greatly in demand on her forthcoming visit. Most of the leading musical clubs are on record as demanding programs by Miss Plumb. Her work during last year's tour was so successful that all organizations that had the pleasure of her recitals last year, are eager to hear her again. Since Miss Plumb's presence on the Coast last season she has appeared quite frequently in the East and her success has been spontaneous at every instance. Her beautiful, rich voice was heard to excellent advantage during a number of individual as well as ensemble appearances, and her programs have created genuine enthusiasm wherever she sang. It is to be hoped that during Miss Plumb's visit to the Pacific Coast States this Spring she will be greeted by large audiences—the enthusiasm will take care of itself.

## CECILIA CHORAL CLUB CONCERT.

The Cecilia Choral Club, numbering a hundred voices, under the direction of Percy A. R. Dow, gave its seventh concert at the California Street M. E. Auditorium, Tuesday evening, December 17th. Miss Helen Colburn Heath, soprano, was the soloist, and Mrs. Robert M. Hughes, was the accompanist. The program was as follows: The Heavens Proclaim Him (Beethoven), Glory to God in the Highest (Pergolesi), Moonlight (Fanning), Spring (Henschel), But Latently in the Dance (Arensky), Ballatella from Pagliacci (Leoncavallo), Miss Helen Colburn Heath: As Torrents in Summer (Edward Elgar), Tell me, Flora (Ciro Pinsuti), Brind Chorus from the Rose Maids (Frederick Cowen). Part two of the program consisted of a cantata for soli, mixed chorus and orchestra by Henry Hadley entitled "In Music's Praise." The soloist was Miss Heath. This was the first presentation of this work in San Francisco and it was awarded the first prize for works of this class in the competition instituted by the "Musical Record" in 1899.

Alexander Stewart, formerly music critic of the Oakland Tribune, wrote about this concert as follows: "The Cecilia Choral Club has made a most pleasing and especially grateful was the Elkar number, though others, too, were enjoyed. You did creditable work with the difficult Hadley Cantata which impressed me deeply by its virility and effectiveness. Mrs. Hughes did wonderfully well with the piano part. I should like to hear the work with orchestra. The chorus has made marked progress since I heard them last, especially in the way of tone quality, and precision."

The fourth Reed Quartet concert took place at the St. Francis Hotel Colonial Ballroom last Tuesday evening, January 7th. The program included a Beethoven Quartet, "Bagatelles" for strings and Harmonium, and a Brahms Quartet. A detailed review of the concert will appear in next week's issue.

# Gyula Ormay

Eminent Musician, Distinguished as Artist, Teacher and Pianist Writes as Follows  
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### THE DANGERS OF RAG-TIME MUSIC.

By HERBERT A. REPSOLD.

Did you ever give a thought to the significance of music in the curriculum of our daily lives? True, it may not be an essential factor in promoting our physical well-being; but it has contributed more to the ascent of humanity from its primitive state to the highest type of the present civilization than any of the arts known to man.

Music is the harmony of sound reduced to metrical rhythm, and its influence is felt on the mental plane alone, and in this age of materialistic realism very few are conscious of the influence it is exerting over our daily lives.

There is no material manifestation of its potency, hence its lack of recognition as an agency in mental development of the highest order. This observation applies, however to the uninitiated alone. Any one who has mastered even the rudiments of music will readily agree that for quickening into life the higher and nobler aspirations there is no accomplishment known to mankind that compares with music. Like all other influences which work upon the emotions, it is susceptible of evil as well as good, and the axiom that "a little knowledge is a dangerous thing" applies to music most emphatically.

We can not enter into a true appreciation of classical music until we have mastered, at least, the primary principles of harmony; but having mastered them, we are launched upon an endless sea of delight; for every sound that falls upon the ear takes upon itself a new significance, revealing secrets in nature undreamed of before, and the rhythmic cadence governing the laws of harmony exerts a tranquilizing influence over our lives that renders us superior to the petty annoyances which previously vexed us.

On the other hand the untutored mind finds its greatest enjoyment in the emotional jingle of the present day popular airs; sensual emotions which find expression in such vulgar manifestations as the "BUNNY HUG," the "TURKEY TROT" etc. A fair and dependable estimate of any person's mental or moral status can be determined through a knowledge of the class of music that appeals to them.

The Bible says, "AS A MAN THINKETH SO HE IS" and it is the ragtime jingles heard in second-class theatres, in brothels of the tenderloin, the saloons and street corners that are more largely responsible for the unbridled sensuality of the young people of to-day than in any other factor to be reckoned with.

As the martial strains, produced by the master minds, who caught their inspirations from visualized heroisms, fires the heart with patriotic enthusiasm, which made possible the heroic achievements recorded in history—so also does the inharmonious jingle of ragtime melodies (2) call forth the baser passions in man's nature and fill his heart with lustful desires which seek and find an outlet in the association of moral perverts who choose a life of shame as a means of sustenance.

Since we acknowledge the indisputable power of music as a moralizing force, is there not a direct res-

possibility resting upon those who are already launched upon this sea of harmony?

You, whose sails are spread in the laughing breeze as you yield yourself to the gentle rise and fall of waves of sound, living in a world of your own creation, do you never think how barren is the life of those who, through ignorance, can not participate in the ethereal joys of which your life abounds?

A concerted movement on the part of those to whom these mysteries have been revealed to arouse the definite interest of the untutored masses in classical music would do more to advance the cause of human progress than all the social and political reformers in Christendom.

The life of the average individuals to-day is so filled with diversified interests that unless nature has endowed them with a predilection for music their education in this respect is neglected and they are thus cheated out of the enjoyment of the divinely heritage we can boast. A heritage which comes nearer to lifting the veil suspended between the finite and the infinite than any other gift known to mankind.

Scientists have already determined that all sound, all color, even all matter is merely different degrees of vibration. What revelations may yet be determined through the researches of science we can not even surmise, but in view of the facts already ascertained it is not an unreasonable hypothesis to suppose that music, in the fullest sense of the term may yet prove to be the key which shall open the doors to the universe, so closely is it related to every manifestation of nature.

If it is possible to restore the moral delinquents to ways of right living through awakening in them a desire for knowledge of the laws of true harmony surely there is a crying need for effort in this field. The emotions stirred into active forces by such ragtime ditties as "EVERYBODY'S DOING IT" or the "GRIZZLY BEAR," are in direct contravention to worthy ambitions or lofty aspirations. These pieces are produced by the thousands, and are reckoned as successes, not as musical compositions; but merely for their commercial value. They live for a few weeks or so, and are then relegated to oblivion, but the evil they have done lives on to be augmented by other freakish spasms equally as harmful.

I do not understand how your teachers, whom above all, know the nature of such rhythm, allow, and oft times encourage, their pupils to indulge in such trash, when having the opportunity of playing the beautiful compositions of our great masters, such as: BEE-THOVEN, MOZART, CHOPIN, BACH, etc., where the student not only learns the value of different tempos but also touch, technique, etc. Inculcate in the minds of our youths an appreciative knowledge of the laws of harmony, through the readings of Musical History, Musical Magazines, and their enthusiasm for high class music will tend to lift them out and above everything that is sordid and commonplace in their environments, and the memory of a master piece will linger with them indefinitely mingling ever sweeter with the bitter elements encountered in life's journey.

### TEACHERS ELECT OFFICERS.

The Music Teachers' Association of California has elected these officers for 1913: President, Henry Brethrick, San Francisco. General vice-president, Charles Farwell Edison, Los Angeles. Treasurer, Roscoe Warren Lucy, Oakland. Directors—Mrs. Blanche Ashley, Berkeley; Joseph P. Dupuy, Los Angeles; Harry Clifford Lott, Los Angeles; Henry Bickford Pasmore, San Francisco. The association broadened its influence in a wonderful manner during 1912, with Mr. Brethrick as president. Three principal departments are now established and doing good work through the efforts of the various county vice-presidents and the officers of the different local branches:

First—The "Artists' Bureau," which makes arrangements for concerts and recital engagements of the members of the association, leaving outside talent to be provided for through other agencies. Second—Arrangements for "People's Popular Concerts" at a nominal price of admission. Already one orchestra of fifty performers is giving regular weekly concerts of high class music at twenty-five cents. Third—the various local organizations, working under their own government, controlled by their own officers in conformity to the State character and constitution and by-laws. The annual convention will be held in San Francisco next July, and several cities are already striving for the 1914 convention.—S. F. Examiner.

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## TOMORROW'S SEMBRICH CONCERT AN EXTRAORDINARY MUSICAL EVENT

Every Artist, Teacher and Student Should Make it His or Her Particular Duty to be Present at the Concert to be Given by  
Madame Marcella Sembrich at the Columbia Theatre, Tomorrow Afternoon

By ALFRED METZGER

The concert to be given by Madame Sembrich at the Columbia Theatre tomorrow afternoon will be the most important musical event so far given this year under the direction of Will L. Greenbaum. The significance of this event lies in the fact that in Madame Sembrich we have practically the only survivor of a school of singing that has delighted and thrilled the audiences of the past century. This school combines supreme intelligence of interpretation with a beautiful voice used in a manner that enhances every idea of beautiful singing, otherwise familiarly designated as the art of "bel canto." It is a pity that the modern school of composition as well as the modern method of singing ignores so often the purities and the limpidity of the human voice and permits exaggerations of tone production and straining for effects that were

readers remember the declamatory singers of the last decade, except perhaps those whose names appear in the papers today or tomorrow. It is almost impossible to quote here a list of the numerous vocalists of today who gain financial successes by means of representing certain fads. They will never be remembered as long by the musical world as a Patti or a Sembrich.

It is therefore due to the sacred cause of pure art itself that those who represent it adequately should be honored and feted as long as they possess the power and the energy to appear before us. Do not permit anyone to mislead you into the wrong belief that Madame Sembrich has lost her voice. This is not only a libel upon the great artist; it is also a falsehood. An artist who can sing like Madame Sembrich never loses her voice. A musician of Madame Sembrich's vast resources and intellectuality would never consent to appear before the public unless she possessed those faculties that could express the great thoughts of the masters in a manner worthy of their artistic value. A woman of Madame Sembrich's principles and sense of honor would never sing before the public unless she was able to give an exposition of vocal art that had no flaws nor revealed any signs of decadence. We feel justified to tell those vocal pupils who are eager to learn something, and those vocal teachers who take their profession seriously that they can not have a greater opportunity to hear the classics interpreted in an ideal and correct manner than by listening to Madame Marcella Sembrich—the past mistress of the art of pure singing.

So far there is not an artist announced for this year that can give the music students and the artists that lesson of the correct manner of singing that Madame Sembrich can. To deliberately fail to attend the concerts of Madame Sembrich tomorrow afternoon and next week is to confess that you do not possess that interest in singing which your study of singing has a right to demand of you. Such people will never become satisfactory singers—such teachers will never bring out able vocalists. Those who are really fond of the art of singing should be unable to remain away from a Sembrich concert. Their enthusiasm, their loyalty, their affection and their love for music should compel them to attend these two concerts. Artists like Madame Sembrich connect the Pacific Coast with the rest of the musical world in the matter of musical culture. To refrain from attending these Sembrich concerts means an exhibition of provincialism and indifference toward the greatness of our royalty in music which only ignorances and musical charlatans can possibly entertain. To deliberately arrange concerts against Madame Sembrich on the same days as those given by her is an exhibition of commercialism and spite that everyone serious ly interested in the art of music should punish with every means at his or her command.

During the twelve years of the existence of this paper many things occurred that discouraged its editor and caused him grief and sorrow for many weeks at a time. But nothing has happened in the past that would hurt or grieve so much as a display of indifference on the part of our music lovers toward the Sembrich concerts, for such indifference would prove that we did not possess that confidence of our musical public which we thought we had a right to, and which we have earned through the expenditure of thousands of

dollars, through the tedious and persistent efforts in behalf of the California artists, through the long years of uphill fight in the establishment of this paper. We very rarely ask a personal favor of our readers and friends. We want to ask one this time. If anyone who sees these lines has not already purchased tickets for the Sembrich concerts, we would feel greatly under obligations to him or her if they would see to it that they buy tickets and be sure to come tomorrow afternoon and join in the ovation to one of the greatest vocal artists of all times.

In addition to the treat that will surely be experienced by everyone who will have the good



MADAME MARCELLA SEMBRICH

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absolutely impossible in the school of which Madame Sembrich is so splendid an exponent. It is a pity that such a noble art should find so little representation at the present time, and no efforts are too many to emphasize the fact that it is not the public who is fired of the art, but that theorists and revolutionists are attempting to change the public taste.

The army of those still willing to listen to that magnificent art that has given us the great artists of the far as well as the immediate past is much greater than many may imagine, and among our local vocal students and teachers are many who admire with the fullness of their heart that splendid musicianship which only Sembrich can give to us in its pristine splendor. It is impossible to become a world famous singer without the art which Sembrich espouses. Those of our artists who merely represent what is known as the modern declamatory school of singing will never retain their fame through eternity. They represent certain fads that are transitory, and that will never stand the test of time. How many of our



MISS TESSIE NEWMAN.

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fortune to listen to Sembrich tomorrow afternoon there will also be the satisfaction of hearing an accompanist and pianist of the very highest rank. We do not hesitate to confess that Frank La Forge is to us the ideal accompanist. He fathoms the ideas of the singer. He memorizes all the accompaniments, thus being one with the soloist and being able to follow the soloist in every possible change of mood or artistry. He possesses a magnificent touch on the piano, and his solos are in full accord with the general artistic atmosphere of the concert. We only hope that during his visit here Mr. La Forge will again be able to give us a piano recital as he did last time he was here. That recital was surely an artistic treat for those who admire pianistry such as Mr. La Forge readily expounds. In addition to Mr. La Forge's accompaniments and solos, Madame Sembrich brings with her a cello prodigy by the name of Giulia Sassi, who is reported as being an owner of the rarest qualifications. To miss such concerts would indeed be a great pity.



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# PACIFIC COAST Musical Review

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## THE MUSICAL COURIER CONGRATULATES PACIFIC COAST MUSICAL REVIEW.

We acknowledge with hearty thanks the following much appreciated tribute which appeared in the New York Musical Courier of January 8th:

A striking ornate and interesting publication is the holiday number of the Pacific Coast Musical Review of December 21, 1912. Alfred Metzger, the energetic editor of this bright weekly musical journal, is to be commended for his zeal and enterprise in bringing out so comprehensive and enlightening a special edition devoted to the musical interests of the great Pacific Coast, where the possibilities of artistic development transcend the present day estimate. The holiday number of the Pacific Coast Musical Review is dressed in a tasteful lithographed cover, and a perusal of the thirty-six pages profusely illustrated and well edited paper suffices to convince the reader that editor Metzger is thoroughly acquainted with his particular field of endeavor, and the Musical Courier takes this opportunity to extend to him its congratulations and compliments for his splendid demonstration of activity and dauntless courage in bringing his institution up to its present solid state of prosperity and effectiveness.

## TEACHERS ESTABLISH POPULAR ORCHESTRAL CONCERTS.

Some time ago the Pacific Coast Musical Review received a letter from A. D. Hunter, secretary-treasurer of the Southern California Division of the Music Teachers Association of California which we are glad to reproduce here for this day, because the concerts referred to are still progressing successfully and the matter is of as much interest now as it was when Mr. Hunter addressed us. Here is the letter:

Los Angeles, November 1, 1912.

My dear Mr. Metzger:

Enclosed is program for the first concert of the Southern California Music Teachers' Association's "Popular Concert Series." Local musicians, conductors and soloists—in line with your contention for the opportunity of giving local artists a chance to sing and play with orchestra and also to be heard by the masses at a nominal price. Your stand for obtaining this condition is highly commendable and we wish you the success you deserve, also the support of your local artists and success and credit to them. We hope to move along the same line and accomplish the same results you are striving for.

Our idea is for the general uplift of the musical situation along educational lines, for the people who can not hear the high priced visiting artists, and for the musical profession as well. With best wishes to you I am

Yours cordially,

A. D. HUNTER.

There remains but little for us to add to the above, except the desire that these concerts will continue to prove as successful events as they appear to have been up to the time of this writing. We are preparing a very extensive article about the musical activities in Los Angeles and Southern California and we expect to be able to commend further on this subject at that time.

We shall also refer to the establishment of the Artists Bureau of the Music Teachers Association, and other activities of that body. In the meantime we wish Mr. Hunter and his associates all possible luck in their difficult and praiseworthy enterprise.

## MISS TESSIE NEWMAN'S SUCCESS ABROAD.

Miss Tessie Newman, pianist, who studied during the last three years with Josef Lhevinne in Berlin, will return to her native city, San Francisco, some time next month and will give a piano recital immediately subsequent to her arrival. Everyone who has ever heard Miss Newman is very enthusiastic regarding her unquestionable artistic ability and among those who have bestowed praise upon the young artist is her teacher, the distinguished piano virtuoso, who will appear in San Francisco some time next March. Mr. Lhevinne not only commended Miss Newman very highly on her achievements, but he personally arranged her program to be presented at her concert, declaring that she was sufficiently competent to appear before the public. The Musical Review readily believes these reports about Miss Newman, for in the first place Mr. Lhevinne is very particular as to whom he accepts as a pupil, and furthermore he would never consent to have one of his pupils appear in concert, unless he believed them to be sufficiently competent to do so. For these reasons we look forward to Miss Newman's concert with more than ordinary interest.

Don't Miss the Sembrich Concert at the Columbia Theatre This Sunday Afternoon.

## FOURTH BEEL CONCERT REALLY DELIGHTFUL.

The Beethoven Quartet, Dvorak Bagatelles, and the Brahms Quartet Interpreted in a Manner Worthy of the Heartiest Praise.

By ALFRED METZGER.

The Beel Quartet gave the fourth concert of the second season at the Colonial Hallroom of the St. Francis Hotel on Tuesday evening January 7th. The program consisted of the Beethoven Quartet in F major op. 18 No. 1, the Dvorak Bagatelles op. 47 and the Brahms Quartet in C minor op. 51 No. 1. The Dvorak composition received on this occasion its first performance in San Francisco. The statement on the program that the Brahms Quartet was played for the first time here is no doubt an unintentional error. It was played some time ago by the Minotti Quartet. At least we remember that performance of it. We are sure Mr. Beel will be just as glad to know this as we are to make the correction. The Beethoven Quartet was played with that sincere musicianship and that unanimity of attack which has been throughout the season such an exquisite characteristic of this organization. Mr. Beel surely has succeeded in revealing himself as a very authoritative Beethoven interpreter. He understands the value of a pure intonation and a mellow tone-quality and uses it to the advantage. All the players grasp the inner meaning of the various phrases that constitute a Beethoven work and invest them with a poetry of conception and romance of delivery that appeals strongly to everyone who listens to the classics with his head and his heart. The Beel quartet also secures those dainty little accents and bits of tone color which are indispensable in the adequate reading of a Beethoven composition. It would do Mr. Hadley a great deal of good to listen to Mr. Beel and his associates play a Beethoven Quartet. He might get some idea how that master ought to be interpreted.

The Dvorak Bagatelles are quite dainty and at times musically exquisite. As a contrast to the preceding



CARLO E. TROYER  
The Distinguished Pedagogue and Composer of Indian Songs and Other Works.

Beethoven number they served their purpose on the program. But from the more serious musical point of view they were rather an insignificant part of a chamber music program—and, mind you, we are here not misled by the term "bagatelles." This work contains considerable beauty in treatment. It is a bright, breezy and altogether enjoyable little work. We find in it a little too much monotony of ideas. Of course, we speak here purely from the musical standpoint not from a theoretical point of view. The themes are too closely related to one another and exhibit a similarity of treatment that prevents decided contrasts and frequent variety of musical thoughts. It is possible that the performance may be responsible for this inasmuch as the Harmonium used by Mr. Salz was inadequate for the purpose. We do not mean to reflect on the quality of the instrument, but merely on its size which prevented a big, healthy tone that could blend sufficiently with the other instruments. Of course Mr. Salz, being a musician of the first rank, did as well as he possibly could under the circumstances, he could not secure a big tone from an instrument that did not have one, nor was it intended to have one. A Harmonium twice the size would have been more adequate to the situation. Otherwise the work was indeed satisfactorily presented.

The program closed with a thoroughly musicianly interpretation of the Brahms Quartet. It proved that the Beel Quartet is thoroughly equipped to interpret the most serious works in a manner satisfying to the connoisseur. That these Beel concerts are not better attended as they are again shows the inexplicable indifference of our music students and professionals. Surely in this case the price can not come into consideration. There is no one active in the musical field in this city and vicinity who could not afford to attend the Beel concerts, and yet the patronage of these concerts is left to a few of our more prominent music patrons, teachers and pupils. It will here be seen how difficult it is to keep up a musical journal in a community where it is always necessary to URGE people to attend good concerts. One of these days we shall be compelled to try and execute our plan to organize a society devoted strictly to adequate concert attendance in the Bay

cities. Unless something is done, the most worthy musical endeavors will be discouraged and the most unworthy efforts will be able to flourish.

The 4th Beel concert will take place on Tuesday evening, January 22nd. The program will include the Mozart Quartet in E flat major, the Paul Juon Sonata for Piano and Viola and the well known Smetana Quartet "Aus Meinen Leben." Mr. Firestone will play the viola sonata which will be presented here for the first time on this occasion. A large attendance should be present on this day, for the program is one of the best presented in this city.

## CARLOS E. TROYER'S SUCCESS AS TEACHER.

In the Holiday Number of the Pacific Coast Musical Review we published a short item about Mr. Troyer's successful activity and among other things we included a program of a recital at Mills Seminary in Benicia on which several of Mr. Troyer's pupils appeared. Since that time we discovered that Mr. Troyer was more than ordinarily successful as a vocal teacher, and we were interested in the information that Dennis O'Sullivan was one of Mr. Troyer's pupils. He always acknowledged the benefit gained from his lessons with Mr. Troyer and after he sang Indian songs for King Edward VII of England and became famous as a light opera singer he said once in an interview: "I've been wild about music all my life. I used to be a fiddler. Carlos Troyer, secretary of the Academy of Sciences, and a celebrated ethnologist and student, was my first instructor. With him I studied con amore. It was a labor of love rather than a task. \* \* \* And, by the way, once I sang his Zuni Indian songs throughout England, where they created quite a sensation. I obtained a love for the classics from Mr. Troyer, and a fair knowledge of them, too."

Among other pupils of Mr. Troyer who are now well known in this city and some of whose names are familiar to all well informed musical people are: Miss Marie Withrow, piano and voice culture; Miss Fanny Barthen (Mrs. Muller), now teaching in Berlin, Germany, piano; Miss Adelaide Eisen, piano; Miss Josephine Yehs (Mrs. Gretchen), piano; Miss Ella F. Cottle (Mrs. Evans), piano; Miss Marie Wood (Mrs. Evans), piano. Beginning with the year 1875 Carlos Troyer gave a series of classical piano recitals assisted by his pupils at the Mercantile Library Hall. They were given on Saturday afternoons and the object of the recitals was to become acquainted with and cultivate the taste for good master works, to perform them intelligently, with precision and expression, as well as to develop the musical memory and self possession in playing before others. The program now before us represents the forty-second of these recitals, and there were many more. Every member of this as well as all former numbers in previous programs were rendered by Mr. Troyer's pupils by memory. David Bispham is one of the staunchest admirers of Mr. Troyer's Indian songs. Miss Helen Colburn Heath has sung these works with much success in California.

## GIORGIO POLACCO CONQUERS NEW YORK.

Musical America Tells of the Great Surprise Furnished by Giorgio Polacco as Leader at the Metropolitan.

One of the most pleasant surprises that the present season at the Metropolitan has thus far brought forth have been the work of Giorgio Polacco. Many complimentary reports concerning his abilities had reached the ears of New York opera-goers long before there was any definite reason to believe that he would be heard in this city, but they did not convey an idea of the full measure of his excellence. It does not follow that a conductor who can win the approval of Naples, Milan, Venice, Florence, Buenos Ayres, San Francisco, etc., etc., will necessarily impress New York very deeply, but Mr. Polacco needed only a single performance to justify the reputation he achieved. He is a man well worthy to step into the place left temporarily vacant by the delayed arrival of Mr. Toscanini. And he is well worthy to hold the baton in company with such masters as the latter and Mr. Herz.

Mr. Polacco is a native of Venice and is 32 years of age. He studied music in his native city and became assistant conductor at the Shaffersbury Theatre, London. He was suddenly called upon to conduct Gluck's "Orfeo" in place of the regular conductor on one evening and acquired himself with so much distinction that his fame was immediately established. He then conducted opera in Milan and other Italian cities as well as in Rio Janeiro, Lisbon, St. Petersburg and Buenos Ayres. A letter from one of Cosima Wagner's daughters attests his rare abilities as a conductor of Wagner's works. He has not confined his efforts to the opera house exclusively, but unlike most of our musical directors, has distinguished himself as a symphonic conductor. Mr. Polacco is a gifted linguist, speaking with great fluency about a half dozen languages.—Musical America, Dec. 7th, 1912.

David Bispham, the favorite American baritone presented the following programme in his Monday evening recital at the St. Francis: Part I. Classical and Modern Songs by European Composers: "Hear me, Ye Winds and Waves" (Schubert—G. F. Handel), "I Attempt from Love's-knees to Fly" (H. Purcell), "When Two That Love are Parted" (A. Secchi), "In a Boomer" ("Son and Stranger" (E. Mendelssohn), "The Monotonous" (Ed. Tann), "E. Cornelius", "When I was a Boy" ("Falkstiff") (G. Gold), "Hail, Wild Beasts" (Tennyson), (G. Tann), Part II. Recent Compositions by Americans: Prologue from "The Attonement of Pan" (Joseph D. Redding) (Henry Hadley), "The Flint Song" from "The Cave Man" (Charles K. Field, William J. McCoy, Banjo Song (Howard Weeden, Sidney Homer), "An Exhortation" (Alex. Rogers—Will Marion Cook), "Danny Deever" (Rudyard Kipling—Walter Burdick), "Devotion to Music" ("King Rollo, Still" (Leonel Howe), "The Little Soldier" (H. M. Gilbert), the accompanying orchestra played two solos, his own concert waltz, "Gipsy" and Edgar Stillman Kelley's "Confidential."

## THE SECOND GODOWSKY CONCERT.

The Great Master Pianist Enthused a Large Audience of Admiring Music Lovers With a Program That Might Have Been More Representative.

By ALFRED METZGER.

When we approached the Columbia Theatre last Sunday afternoon we were delighted to observe a line of people at the box office that extended nearly to Mason Street, and this line was there for quite a time. While it is not our policy to brag much, still upon inquiry among the late comers we found that our pleasuring of last Saturday had considerable to do with this rush at the last concert. At least we were delighted to see many of our subscribers in line. The result was that the balcony was almost sold out, and that the gallery was very well occupied. These are the parts of the theatre which this paper pretends to influence, AND WE ARE PROUD OF IT. For there the real music lovers congregate, and we would rather know that our policies and our efforts are appreciated by the students and the teachers who frequent the balcony and gallery than to discover that the people who frequent the two dollar seats, and the majority of which are not musical at all, backed our efforts in behalf of music in this State and Coast. For between the two we believe the former to be more loyal and more grateful. The influx at the second Godowsky concert proved our contention in a most striking degree.

The program included Ballad in form of variation on a Norwegian theme (Grieg), Capriccio op. 76 in B minor (Brahms), Variation on a Theme by Paganini (Brahms), Twelve from a series of Twenty-four Fantasias in the disguise of waltzes (Godowsky); Sonata B minor (Liszt), Fantasia Impromptu and Berceuse (Chopin), and Metamorphoses of Strauss' "Die Fledermaus" (Godowsky). While the great virtuoso was indeed very careful to interpret this entire program in that masterly manner which characterized his first appearance in this city, we can not conscientiously say that we admired the program in its entirety. Two variations on Themes by someone else than the composer whose name appeared with them, twelve fantasies and an arrangement of a Strauss waltz by Godowsky and only one genuine piano composition, (if we leave out the little Brahms Capriccio) is not a piano program that meets with our unqualified approval. The program at the first concert went just about as far as we could justly approve, but this second program was surely lacking in pianistic dignity and importance. That Godowsky succeeded in making it interesting and musically only adds another proof to our contention that he is a master pianist in the purest sense of the word.

As a matter of fact the only number on the program that can be seriously mentioned in a dignified musical criticism was the Liszt B minor Sonata. While the two Chopin additions were of course pianistic works, they were only little gems that formed two drops in a whole bucketful of minor works. But whatever may be said against the program the manner in which Godowsky played that Liszt Sonata compensated for everything else. We have never heard it played so interestingly and we doubt if we will ever hear it interpreted in quite such a remarkable manner. This interpretation of the Liszt composition was one of those artistic achievements that inspire one to speak in future of the way in which Godowsky played the Liszt B minor Sonata. It was an intellectual and musical feat of the most superior character.

Although the second San Francisco program was open to criticism (we mean the program not the playing) the Oakland program last Tuesday afternoon was an ideal piano program. It was as follows: Sonata Appassionata op. 57 (Beethoven), The Preludes, E flat, B minor, D minor, The Etudes E flat, F minor, D minor, Sonata op. 35 E flat minor, Barcarolle, Polonaise op. 44 F sharp minor (Chopin), Caravel (Schumann). Now this is a program worth a great deal of inconvenience to witness. This should be the second San Francisco program, and we believe that the attendance at the Columbia Theatre would have been greater even than it was. Many of our teachers and students are unable to go to Oakland on a Tuesday afternoon, while all of the students and teachers of Oakland can come to San Francisco on a Sunday afternoon. However the programs were arranged with the best of intentions, so no one should be blamed. Anyhow we are all happier for having heard Godowsky.

## MISS ELIZABETH C. WILCOX'S SONG RECITAL.

Miss Elizabeth C. Wilcox, soprano, pupil of Mrs. M. E. Blanchard, assisted by Miss Maud Ross, pianist, and Louis Newbauer, flutist, gave a song recital at the Home Club in Oakland on Thursday evening January 9th before a large audience. The program was as follows: Songs—Should be upland (Schubert), Hark, Hark the Lark! (Schubert), The Nightingale (Albini), Arias—La Zingara (Donizetti), Chantons oiseau (Pearl of Brazil) (David), Flute obligato, Romance—Scherzo (Chopin), Arias—Quanto me vo (La Follie) (Puccini), Jewel Song (Faunt) (Gounod), Flute, Greeting to Hungary (Popp), Songs—Phyllis has such charming graces (H. L. Wilson), Sing ye birds (John McVicker), I once had a sweet little doll (Ethelbert Neale), The Cuckoo (Liza Lehmann), Spring Song (Flute obligato) (Oscar Weil).

We had the pleasure to speak of Miss Wilcox's singing on the occasion of the last commencement program at Mills College and at that time we were already impressed with this young lady's unusual artistic accomplishments. On this last occasion our opinion of her was only strengthened. She possesses a very exquisite lyric soprano voice which she uses very judiciously and very musically. She sings with rhythmic fervor and with that ingenious adherence to elegant interpretation which only born artists can acquire and which only genuine instructors can impart. In her interpretation of songs Miss Wilcox succeeded in bringing out the poetic sentiments and in her reading of the coloratura songs she was natural to sing every note, no matter how difficult the passage was. We do not wish to content

that Miss Wilcox is already a finished artist, but we do claim that she is on the road to become one. At present she is further progressed in her vocal education than any other young lady we know of at this moment, who is of the same age and experience.

Miss Maud Ross, too, had received our hearty approval in these columns on the occasion of the Mills College event. She is a pianist of natural artistic instincts. She reads with an ease that is astonishing. She interacts with the understanding of a matured pianist. In short she, too, is a born musician, and she has taken advantage of a thorough pianistic education. In addition to her many musical advantages Miss Ross is a very attractive young lady, and in these days when charming young ladies place society life above that of musical education it is gratifying to find one who considers her art above anything else, for Miss Ross could not play as she does, if she devoted most of her time to social entertainment. She is as efficient an accompanist as she is a soloist. Her accompaniments are indeed exceptionally skillful, as she is able to follow the artist in all his or her moods without becoming confused.

Louis Newbauer played the flute obligatos as well as a solo entitled Greetings to Hungary by Popp. Mr. Newbauer's beautiful large and firm tone is well known in our musical circles. On this occasion this artist was at his best. He is as fine a flutist as it was our privilege to hear in our experience, and it is a pity that a musician of Mr. Newbauer's unquestionable artistic advantages is not heard oftener as soloist. It would do him as well as our musical public a great deal of good to be heard oftener as soloist. He possesses the necessary quality of silvery tone. He phrases gracefully and intelligently. He commands a brilliant and fluent technique. His tone is absolutely steady and firm and his intonation is pure and clean. We know of no flutist who could accomplish more than these desirable qualifications stand for.

ALFRED METZGER

Our readers will remember an article about Miss Mary Alvretta Morse which appeared in the Holiday Number of the Pacific Coast Musical Review. At that time we had not sufficient space to publish all we intended to, so



MISS MARY ALVRETTA MORSE  
The Well Known and Successful Vocal Teacher and Artist.

we shall finish today what we began at that time. As a teacher Miss Morse possesses not only the gift for imparting knowledge, but she invariably gains the enthusiastic and loyal admiration of her students. Among those who have studied with her in New York and San Francisco are many who have achieved great success on the operatic stage and the concert platform, of these we may mention Anna Tasker, late prima donna of the New York Company producing Madame Sherry, Bernice Mershon, (Mrs. Frank Moulton), distinguished mezzo soprano, Charlotte Bonche, Wagnerian prima donna, now singing in Germany, Charley Rible, the successful young Irish Singer, particularly notable in juvenile parts, Gene Orndoyne, whom California remembers as June in Babes in Toyland, and Mattie Townsend, a young girl with a beautiful soprano voice, who is a favorite in a well known California theatre.

Miss Edna Montagne gave a musicale for the Mendelssohn Club in Richmond recently when she presented the following program in her usual artistic and fluent manner: Variations on a theme by Handel, op. 24 (Brahms), Berceuse, Ballade in F major (Chopin), Jardins sous la pluie, Prelude—The Sun Rises, all in C minor (Debussy), Magic Fire Music from Die Walküre (Wagner-Brahms), Musette (Sibelius), Valse als Propet (Schumann), Auf Flügeln des Gesanges (Mendelssohn-Liszt), Tarantelle (Liszt).

Zanetto, a one act opera by Mascagni, was given before the Friday Morning Club in Los Angeles on Friday, November 14th with chorus, string orchestra and two soloists, under the musical direction of Mrs. Anna von Meyerling and the stage direction of Mrs. Wilfred Simpson. The characters were Sylvia (soprano), Miss Madge Stevens, Zanetto (contralto), Miss Rena MacDonald. It will be remembered that Mrs. von Meyerling gave the same opera in San Francisco several times with much success. The Los Angeles people also were delighted with the work and its successful presentation.

## THE SEMBRICH CONCERTS.

Marella Sembrich, the queen of song, the singer whose method and style serve as a model for all her colleagues, the greatest living exponent of the true art of "bel canto," an artist equally authoritative in the literature of opera and song and to sum it all up, a singer whose artistry has reached as near perfection as can possibly be attained, will give two concerts at the Columbia Theatre the first being announced for this Sunday afternoon, January 19. With Mme Sembrich we shall hear a REAL, violinello soloist in Gutta Casini, a seventeen year old Russian lady who is said to be a rare artist. Frank La Forge, the master accompanist, excellent pianist and composer will again be with the diva. The program has been slightly changed from the original one announced, Mme Sembrich consenting to increase the number of songs originally offered. It is as follows: Fantasy on Russian Songs (Davidoff), Grand Aria from "Ernani" (Verdi), Toccata and Fugue D minor (Bach-Tausig), La Forge; (a) Mignon (Schumann), (b) Roselein (Schumann), (c) Stille Thänen. (Schumann), (d) Komm wir wandeln (Cornelley), (e) Nachtlag (Brahms), (f) Vorscheller Schwur (Brahms), (g) Ma Sembrich; (a) Romance, (b) Valse de Concert (La Forge), Mr. La Forge; (a) Before My Window (Rachmaninoff), (b) Keen the Pain (sung in Russian) (Rachmaninoff), (c) Les Cloches (Debussy), (d) L'oiseau bleu (Dalcroze), (e) Ouvre tes yeux bleus (Massenet), Mme Sembrich; (a) "Nocturne" (Chopin), (b) Scherzo (Klengel), Mr. Casini; "Vocal Waltz" Tales from the Vienna Woods (Strauss-La Forge).

The second and positively farewell concert in San Francisco will be given Sunday afternoon, January 26 when the program will be a "Song Recital" in a strict sense of the word. The diva will sing no less than twenty-five gems, the whole forming the most remarkable offering ever presented in this city. The last group will be sung in the original languages in which the songs were written—Part I.—Old Airs and Songs.—(a) Der Kuss (Beethoven), (b) Mha presa alla sua ragna (Paradies), (c) Lusinght glu cern (Handel), (d) My Lovely Celtic Mune (Munro), (e) Pledge me, mio diu (Anonimo); Part II.—Classic German Lied.—(a) Das Lied im Grünen (Schubert), (b) Wie Melodien (e) Ständchen (Brahms), (d) Lied der Brant No. 12, No. 2, (e) Roselein (Frühlingssnacht, (Schumann), Part III.—German and English Song.—(a) Allerseele (R. Strauss), (b) Im Kabin (Grieg), (c) Elfenlied (Wolf), (d) Before the Crucifix (e) Spooks (La Forge), (f) Constancy (Footie); Part IV.—Folk-songs of Various Countries.—(a) Gai Ion la (Canadian), (b) The Coolin (Irish), (c) Kom Kijra (Norwegian), (d) Aime Koisson (Croat-Grecian), (e) Coz ja zabora czek (Polish), (f) Dalekaja z bliz kaja (Russian), (g) Maros vire folyik csendesen, (h) Csillag eleg ragyar (Hungarian).

The seats for these two concerts are on sale at Sherman, Clay & Co's and Kobler & Chase's. On Sunday the box office will be open at the Columbia Theatre after ten o'clock.

## SEMBRICH IN OAKLAND.

Next Friday afternoon, January 24 at 2:15, Mme Sembrich, assisted by Casini and La Forge, will give the following program in Oakland at Ye Liberty Playhouse. The box office will open at that theatre on Monday, January 20. The program will certainly attract enormous crowds to hear this great woman and her talented assistants: Variations on a Rocco Theme (Tschaiowsky), Mr. Casini; Grand Aria from the opera "Ernani" (Verdi), Mme Sembrich; Toccata and Fugue, D minor (Bach-Tausig), Mr. La Forge; (a) Les Cloches (Debussy), (b) L'oiseau bleu (Dalcroze), (c) Air de Peuplier (Jour) from "Louise" (Charpentier), Mme Sembrich; (d) Impromptu Metalli, (b) Valse de Concert (La Forge), Mr. La Forge; (a) Wie Melodien (Brahms), (b) Museosohn (Schubert), (c) Nussbaum (Schumann), (e) To a Messenger (d) Love's Sympathy (La Forge), (f) The Lass with the Delicate Air (Dr. Arne), Mme Sembrich; (a) Etude (Chopin), (b) Air Baskrys (Piaatti), Mr. Casini; Folk Songs of Various Countries.—(a) Gai Ion la (Canadian), (b) The Coolin (Irish), (c) Florton ar tror jaci (Swedish), (d) Ayer mi dijo mi madre (Spanish), (e) Ablox ny to jacy tacy (Polish), (f) Kom Kijra (Norwegian), (g) Maros vire folyik csendesen, (h) Csillag eleg ragyar (Hungarian), Mme Sembrich.

## CORINNE RIDER-KELSEY AND CLAUDE CUNNINGHAM.

No one realizes better than Manager Greenbaum the difficulties that beset one in introducing new artists in this city especially such as have made their reputation on the concert stage and who have not been identified with grand opera. The two best known American concert artists are unquestionably Corinne Rider-Kelsey the soprano and Claude Cunningham, the baritone. In the East these artists are as well known as any of the foreign opera stars and their voices and singing are superior to a great majority of them. Realizing that the American artist must be given at least a fair chance Mr. Greenbaum has undertaken to present these artists to our music lovers in a series of three programs to be given at Scottish Rite Auditorium on Sunday afternoon February 2 and Tuesday and Thursday nights, February 4 and 5. Mme. Rider-Kelsey, before leaving for this tour, sang the soprano role in "Elijah" with the New York Oratorio Society and the critics are unanimous in their opinion that it was as fine an exhibition of the vocal art as New York has heard in many a year. A special feature at these concerts will be the duet singing of these artists whose voices seem to blend in a most perfect manner for both are alike in temperament and have sung together for a number of years besides which, almost from the beginning with the very same masters. Mr. Greenbaum feels confident that these artists will be popular favorites here after they are once heard.

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### ESTHER MAY PLUMB'S PACIFIC COAST TOUR.

Esther May Plumb, the well known and decidedly gifted contralto soloist from Chicago, appeared last season on the Pacific Coast with brilliant success. Both press and public were lavish in their expressions of satisfaction over her unquestionable ability and the following criticisms from Oregon papers testify to the truth of this assertion:

**Portland Oregonian:**—Last Monday afternoon the Monday Musical Club gave pleasure to both members and friends in presenting Miss Esther May Plumb, contralto, in recital. Miss Plumb, who is a talented Chicago vocalist, is abundantly endowed with the qualifications of the artist-song-recitalist, possesses a voice of beautiful quality and splendid range, has extreme taste in the presentation of her art, a charming personality, and the ability to sing her way straight to the hearts of her hearers. Her Sullivan aria *The Light of the World*, the Meyerbeer number *Ah! Men Fils*, and Hoyer's wondrous "Where's My Boy," were sung with dramatic fire and musicianly interpretation. The dainty "No One Saw at All" by Loewe and Elgar's "Pleading" were given with a sweetness and lightness of tone rare in a contralto. Miss Plumb's program was made up of English, German and Italian songs, every number was enthusiastically received and the artist graciously responded to several encores. The club will arrange to present Miss Plumb in a concert here next season.

### NEXT GREAT PIANIST UNDER GREENBAUM.

For his last piano virtuoso of the present season Manager Greenbaum will offer Josef Lhevinne who has just arrived in New York and played with the Philharmonic Orchestra with the greatest success. With four such pianists as Rudolf Ganz, Yolanda Mero, Leopold Godowsky and Josef Lhevinne the impresario has certainly showed his excellent judgment for each of them is really great in an entirely different way. Seven different pianists were offered the manager this season and these were the four he selected. Lhevinne will be with us on Sunday afternoon, March 23.

Manager Frank W. Healy is completing the details preparatory to the farewell appearance in San Francisco of Gottfried Galston, the famous Munich pianist, who is now absent on a Southern California tour. He is also arranging for an appearance of Carolina White, one of the particularly bright stars of the Chicago Grand Opera Company, who a short time ago made her final appearance with the Chicago opera for this season. With her departure for a concert tour the company was deprived of one of its most popular artists, and one who, by self-sacrificing service, has contributed much to the season's success.

The 28th students concert was given under the auspices of the Von Stein Academy of Music last Tuesday afternoon January 14, at the Gamut Club Auditorium. A feature of the evening's proceedings was the award of the Diamond Medal (Grand Prize), Gold Medal and Silver Medal. Further particulars will appear in next week's issue.

### ORPHEUM.

The Orpheum bill for next week may be aptly styled a vaudeville revelation for it will contain three of the greatest headline acts in vaudeville. Ralph Herz and Will M. Cressy will be the two new stellar features. Mr. Herz who is one of Musical Comedy's most popular stars created and was featured in the principal role in "Madame Sherry" and subsequently appeared for several seasons as the star of "Dr. Luxe" and "The Charity Girl." His appearance in vaudeville is therefore quite an event of note. During his engagement many of his original descriptive songs will be heard for the first time. Will M. Cressy and Banche Bayne, then whose vaudeville has no greater favorites will appear in Mr. Cressy's own sketch "Town Hall To-Night" with its famous town hall manager and the kerosene Circuit actress who is unhappily separated from her husband. He is a New Englander and knows all the ins and outs of New Hampshire bucolics so well that his clever acting of them seems more naturalness. Miss Bayne has a spirit of humor of her own, reflecting the rays of her husband's merry-making. Cressy and Bayne are respected as well as admired all over this great United States for though they never fail to compel their audiences to hearty laughter, they do so only by legitimate means and carefully refrain from anything that approaches coarseness or suggestiveness.

Grant and Hoag a particular clever and popular team will present an amusing skit called "The Troublesome Trunk." "Those French Girls" (Amoras Sisters) who will be included in the novelties of next week are about as versatile as any artists in vaudeville. They sing, dance and are skilled exponents of physical culture. They are also handsome, symmetrical, graceful and clever. Next week will conclude the engagement of Leo Fall's operetta "The Eternal Waltz" which is proving the greatest sensation San Francisco vaudeville has ever known. It will also be the last of Morris and Allen and Wilson's Comedy Circus in which latter the kicking mule Okey goes on record as the funniest in the Orpheum annals. Sunday matinee, Jan. 25, Mrs. Langtry Lady de Bathurst begins an engagement in "The Test" an adaptation of Victorien Sardou's play "A Wife's Peril."

### CLEVER FARCE AT THE CORT.

"Excuse Me," the merry Pullman farce that made for the two funniest weeks of the Cort's last season, is coming back to that playhouse for a two week's engagement beginning Sunday night, January 19. Henry W. Savage again presents the piece and announces a company and a production on a par with the notable one of last season. "Excuse Me" is generally considered one of the cleverest farces that this country's stage has known. Certainly it is the most thoroughly American. Report Hughes, the author, has reproduced in humorous fashion the idiosyncrasies of many characteristic American types. But his caricatures are not overdrawn and the fun of his situations is not distorted.

Willie P. Sweetman, greatest of the old time minstrels, is in his old part of the colored porter, who murmurs "Sense me," every few minutes, corals all the tips that

are lying around loose and furnishes most of the fun of the play. Sidney Greenstreet will again be seen as "Little" Jimmy Wellington and Lillie Brownell as the missionary girl. Other well-known folk in the cast are Robert W. Frazer, William V. Strunz, Reeve Greenwood, Rita Otway, Enid Gray and Ethel Weir. "The Blue Bird," Masterlinck's exquisite fantasy, will be seen for the first time this Saturday night.

Cantor Stark is at work again after a severe illness from which he recently recovered. He is again able to attend to his former duties, and he occupied the pulpit at Temple Emanuel El last Saturday. The congregation and the singers were all delighted to have him in their midst again. Following the service the many members of the congregation extended their congratulations to the well known Curator. In honor of his officiating the first time since his illness, all the compositions sung on that morning were composed.

Miss Esther Mundell, the lyric soprano who returned a few weeks ago from Paris, where she was a student for four years under Jean de Reske, will give a series of opera talks on French opera. These began last Thursday at 3 o'clock at Century Hall, with "Thais" as the subject. Miss Mundell was known as a pianist of much ability before her departure to take up vocal study and is equipped for an instructive exposition of well known works.

### CLEVER OPERETTA AT THE ORPHEUM.

One of the most enterprising features ever introduced at the Orpheum is beyond a doubt the presentation of "The Eternal Waltz," a very clever operetta by Leo Fall, a comic opera composer of international reputation. The work is full of melody and still within the confines of legitimate music. The mounting is exceedingly picturesque and even elaborate and luxurious, while the acting is decidedly chic and dashing. The entire company is equally efficient, and the comedy element is adequately taken care of. The chorus is good looking as well as vocally capable. There are several young girls who play the violin very charmingly. In this forty-five minute comic operetta is contained more solid fun, more lifting music and more vivacity than in most of the three act musical comedies and comic operas that we see here during a theatrical season.

### KOHLER AND CHASE MUSIC MATINEE.

At the Kohler & Chase Music Matinee which will take place Saturday afternoon, January 25th, Mrs. Richard Rees, the well known and very able soprano soloist, will introduce a new feature in local musical annals. She will sing a group of National Folk songs in their original language and preceding each song she will make a few remarks appropriate to the occasion. Inasmuch as Mrs. Rees sings with equal clearness of diction and a language this innovation will be an object lesson in the correct way of singing. The instrumental accompaniment interpreted on the Pianola Piano and the Organ will also be very interesting and entertaining.

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SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE

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## SEMBRICH STILL WIELDS THE SCEPTRE AS THE REIGNING QUEEN OF SONG

By ALFRED METZGER

Those who doubt the musical taste of a genuine San Francisco concert audience should have attended the first Sembrich concert of the present season at the Columbia Theatre last Sunday afternoon. We have never witnessed a finer discrimination of the best numbers on the program, and we have never witnessed a more appropriate "breaking-in" of applause than was the case on this memorable occasion. The appeal of the Pacific Coast Musical Review to the best musical element was not in vain, and we trust that those who had no opportunity to come last Sunday will surely make up for lost time tomorrow afternoon, and we are certain every vocal student and every vocal teacher and concert singer will thank us for having advised or suggested his or her visit to a Sembrich concert. We were pleased to see such a representative audience, and the fact that everyone was reluctant to leave the theatre after the conclusion of the program is sufficient evidence for the continued artistry of Marcella Sembrich.

As a matter of fact, we did not observe one particle of deterioration in Sembrich's art. It is as exquisite and marvelous as ever. From the opening number of the grand aria from Ernani to the last encore of "Comin' through the Rye" there was a series of vocal lessons that no student could well afford to have missed. No one but Sembrich can teach such lessons, no one but the most consummate vocal artist before the public today could possibly accomplish such a feat. Sembrich's voice is even clearer and smoother than it was when the Diva visited San Francisco about three years ago. It has acquired a certain mature mellowness that must be heard to be adequately appreciated. Exemplary mode of breathing, exquisite coloring of every phrase, intellectual strength in the poetic aspect of a period and in short everything that makes the art of song refined and dainty was exhibited by Mme. Sembrich during the two hours of matchless display of vocal art last Sunday afternoon.

We are really at a loss to choose between the various compositions so ably espoused by the Diva. However, it is safe to assert that nothing more delightful has been heard here in a long while than the group of songs that included the following: Mignon, Roselein and Stille Thranen (Schumann), Komu wir wandeln (Cornelius), Nachtigall und Vorscheller Schwur (Brahms), and as encore Der Nussbaum (Schumann). It was a group of songs that tested the intelligence of the audience, and we are glad to testify to the fact that the audience that assembled on this occasion acquitted itself with credit, for it gave unquestioned proof of the fact that it understood the merit of the compositions as well as the art with which Sembrich interpreted them.

We must again remind every vocal student, teacher and artist to be sure and attend tomorrow afternoon's Sembrich concert, and those who have been there last week should come again, for tomorrow's program is a ne plus ultra in the matter of vocal recitals. You will find the program in another part of this paper, and want you to read it carefully. It contains about every type of vocal composition and to listen to this program as sung by Sembrich is a vocal lesson that is absolutely invaluable. Only Sembrich can sing such a program in a manner worthy of the closest study of everyone eager to perfect his or her vocal education. To miss hearing this program as Sembrich interprets it is simply to miss a life's opportunity that does not occur twice. Surely anyone studying or teaching vocal art can not amount to much when he or she has a chance to listen to such a program interpreted by an artist of Sembrich's matchless type, and fails to do so.

We are glad to witness the splendid ovation accorded Mme. Sembrich last Sunday afternoon. The enthusiasm of the audience was well justified and influenced the Diva to do her very best. She was showered with an avalanche of floral tributes of a magnitude that has never been surpassed in generous San Francisco. Carnations of monster size and American beauty roses given in another part of this paper, and fragrant violets littered the piano and proved a feast to the sparkling eyes of the pleased audience. Sembrich, too, enjoyed this display of love and affection for she occasionally gave evidence of her pleasure in unmistakable terms, and yet with all her display of genuine joy, she never failed to be thor-

oughly refined and dignified. Verily we are ready to confess that Sembrich never grows old.

Frank La Forge revealed himself at his very best. His accompaniments were the essence of artistry. True to his well known and much admired principle that consummate pianists never used a sheet of music during the entire program, and both in the accompaniments to the vocal numbers as well as the cello numbers he proved en rapport with the artist, fitting his accompaniments to the mood of the soloist, completing the artistic whole of the performance and giving a striking illustration of the fact that it requires as much genius to accompany adequately as it does to secure a reputation as a great artist in solo work. We know of no accompanist that gives us quite that satisfaction that Mr. La Forge does.

way into the heart of a musical hearer. It exhumes a certain poetic atmosphere and a wealth of sentiment that makes one exceedingly glad and contented. It is one of those romantic works that appeals to one's inner consciousness and that sets the heart strings to vibrate in harmony. The Valse de Concert is rather simple in conception, and yet it is not cheap. It is full of melody and possesses a delightful swing and inspiring rhythmic elegance. Both compositions are within the reach of accomplished piano students and yet they are not easy to play. They are delightful gems that should have a place in every musical library that is worth while. While we are referring to Mr. La Forge's instrumental compositions, we may as well mention here two more recently published by G. Schirmer of New York. They are entitled Two Pieces for Piano—Improvisation—Gavotte and Musette. They form a group of two not unlike the Romance and Valse de Concert above referred to. The improvisation is full of sentiment and romance while the Gavotte and Musette is sparkling with rhythmic swing and wealth of melody. There is a certain individuality manifest in all these works that stamp the composer a master of his craft and one surely belonging into the front rank of modern composers. In America we know of no superior to Frank La Forge either as an artist or composer, that is in his particular phase of endeavor. In the musical world there are but few who surpass him or equal him and many thousands who are far inferior to him. Be sure and obtain Mr. La Forge's compositions for they give a pianist an opportunity to reveal his talent at its very best.

And now we have waited until the last to spring the biggest surprise in this article. Everyone of our readers knew before reading this review that Sembrich was the greatest coloratura soprano of the day. Everyone of our readers was aware of the fact that La Forge was the greatest accompanist we have ever heard in San Francisco and a composer of superior attainments. But none of our readers knew that in Gutta Casini a real cello genius had been discovered by Mme. Sembrich. This seventeen-year-old musical wonder nearly took our breath away when he began to draw his bow across the strings and pulled a tone that was exquisitely smooth and velvety without lacking strength and vigor. His technique is simply wonderful. His nimble fingers raced up and down the finger board with a velocity that was astounding and an accuracy that was thrilling in its ease and simplicity. Nothing seemed too difficult for this young genius. Double stops, slurred passages, harmonies and rapid runs were all the same to him. He simply "ate 'em alive." We honestly believe, and we make this assertion with every particle of deliberation, that Gutta Casini will surely become the leading cellist in the world, and unlike other cellists he will draw audiences, for he possesses the tone of a Mischa Elman with the poetry of a Fritz Kreisler—that is of course he displays these qualities on the cello as these artists reveal them on the violin. It would be the first time that our judgment in this direction would prove incorrect. It is to be regretted that Casini is not announced on the program for tomorrow afternoon. Evidently the event, being strictly a song recital, Madame Sembrich does not wish to mar the atmosphere by introducing a cello number. Nevertheless, many of those who will listen to the marvelous program tomorrow would also like to hear Casini's velvety tone and poetic inspiration.

The program rendered last Sunday afternoon was such an exemplary one that we are glad to reproduce it here: Fantasy of Russian Songs (Davidoff), Mr. Casini; Grand Aria from the opera "Ernani" (Verdi), Mme. Sembrich; Toccata and Fugue, D minor (Bach-Taubert), Mr. La Forge; (a) Mignon, (b) Roselein, (c) Stille Thranen (Schumann), (d) Komu wir wandeln (Cornelius), (e) Nachtigall, (f) Vorscheller Schwur (Brahms), (g) Sembrich; (a) Romance, (b) Valse de Concert, (c) La Forge; (a) Before my window, (b) The Road the path (sung in Russian) (Rachmaninoff), (c) Les Cloches (Debussy), (d) L'Opus Bleu (Debussy), (e) Ouvre tes yeux bleus (Massenet), Mme. Sembrich; (a) Nocturne (Chopin), (b) Scherzo (Klengel).

(Continued on Page 3, Column 3.)



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As a soloist, Mr. La Forge has advanced wonderfully since we heard him last. He has attained a more solid attack, and his technique is more brilliant and more fluent. Indeed he is gradually proving the accuracy of our prediction after his recital at the St. Francis Hotel three years ago that he is as capable and as satisfying a virtuoso as he is an accompanist, provided he is given the opportunity to develop his pianistic faculties as a soloist in the same degree as he has had opportunities to develop his genius as an accompanist.

As a composer, Mr. La Forge has also revealed new aspects at last Sunday's concert. Formerly we have known La Forge only as a composer of songs, and we may safely content as one of the very foremost song composers of the day. We have yet to discover a song writer superior to Mr. La Forge in style and grace of execution. Indeed we know hardly any who is his equal. Last Sunday we made the acquaintance of Mr. La Forge as a composer of piano literature and the works he interpreted were a Romance and Valse de Concert. The former is a work that simply sings its



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THE ONLY MUSICAL JOURNAL IN THE GREAT WEST  
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## PRESTO CONGRATULATES MUSICAL REVIEW.

We publish with hearty appreciation the following  
editorial paragraph from the Presto, Chicago, of Jan. 2:

We congratulate our western contemporary, the Pacific Coast Musical Review. The holiday number is a fine specimen of critical erudition and handsome typographical arrangement. Mr. Alfred Metzger is doing good work, and his success, as evidenced in the steady growth of his paper, goes to prove that San Francisco and tributary cities are not unappreciative. Certainly it has been long since we have seen anything as good from the eastern metropolis as the Pacific Coast Musical Review of December 21.

## EIGHTH SYMPHONY CONCERT ANOTHER FAILURE.

By ALFRED METZGER.

The eighth symphony concert which took place at the Court Theatre on Friday afternoon, January 17th was so far the very worst of the season. The orchestra, owing to the injudicious crowding in of extra concerts, was badly rehearsed, with the result that the beautiful Tschaiakowsky Symphony received about as unsatisfactory a reading as Hadley, together with an unrehearsed orchestra, could possibly give it. A good many people in the audience left after the symphony, evidently refusing to listen further to a concert so inadequately and so disastrously incompetent as the one last Friday afternoon. To be compelled to pay two dollars for an exhibition of such unpardonable incompetency is an experience that we, for one, do not want to have often repeated. As a matter of fact a series of symphony concerts such as we have had this season is more of a detriment than a benefit to San Francisco, and anyone who thinks it is unreasonable in making this statement is either receiving money from the symphony society, or is incompetent to judge good music when he hears it. The trouble with some people is that they are deceived by Mr. Hadley's personality. They think because he directs in a military fashion and with apparent dash, that the music is adequately interpreted. This impression, however, lasts very shortly. Pretty soon these people do not look upon Hadley any more, but listen to the music, and the moment that the personality of the director is placed side by side with the effect of the playing the people discover the entire sham, and denounce it for what it is worth. We suspect that many of the symphony directors have long discovered the truth of our contention, and Mr. Hadley's ten thousand dollars a year salary will not be paid with that complacency this year with which it was handed over to him last year. The story of Seattle is repeating itself in San Francisco.

To point out all the objectionable places in the Tschaiakowsky symphony would be to use up more space than we are willing to devote to these symphony concerts. Suffice it to say that the usual drawbacks of Hadley's directing were noticeable throughout the rendition of the symphony. Lack of rhythmic values, lack of sentiment, lack of coloring, inadequate phrasing, monotony of execution, lack of spontaneous attack, lack of power in the orchestra, and the use of the orchestra in a mechanical and stentorian way. That this movement was encased showed the class of people who attend these concerts. They evidently listen superficially to the music, and have not the faintest idea of serious musical interpretation. The real musical people attend the concerts given by Sembrich.

There is now only one more concert left of the present regular season—thank the Lord for small favors! We shall not attend the supplementary events, but shall simply publish the programs without comment. We shall make one exception with the concert at which Edward Schneider's symphony will be presented, and we shall attend this event only as a tribute to Mr. Schneider's prominent position among our California composers and as a duty we owe our readers. Otherwise we know that the remaining concerts can not be artistically satisfactory for the simple reason that such difficult programs, as are announced so far for these events, can not be rehearsed adequately when concerts take place every week, unless we had a PERMANENT orchestra. So what is the use of continuing writing disagreeable things, and bore our readers as well as ourselves with a continuous display of dissatisfaction and unfavorable comment.

## THE NORDICA CONCERT.

Mme. Lillian Nordica, assisted by William Morse Rummel, violinist, and Romaine Simmons, pianist, will give a single concert in this city on Sunday afternoon, February 23d. Manager Greenbaum will announce full particulars in a few days.

Don't Miss the Sembrich Concert at the Columbia Theatre, Tomorrow Afternoon.

## RIDER-KELSEY-CUNNINGHAM CONCERTS.

In presenting Corinne Rider-Kelsey, America's foremost concert soprano, and Claude Cunningham, who holds a similar position among baritones, Manager Greenbaum is again proving his loyalty to the American in the art of music. For many years we have been hearing about the exceptionally beautiful voice and splendid art of Mme. Rider-Kelsey, both as a member of the opera company at Covent Garden, and as a concert singer. She is the highest paid church singer in the world, her stipend at the First Christian Science Church of New York having been \$5,000 per annum for one solo each Sunday for forty weeks. Last year the demand for her services in concert compelled her to resign from this lucrative position. Whenever Rider-Kelsey appears in New York City, the critics are most lavish in their praises and she is considered by the best authorities to be one of the very finest concert artists living. Claude Cunningham's reputation is equal to that of his colleague's, and, as Greenbaum puts it, "we will have to hear them sing and then we will know how fine they really are." The programs arranged by these artists at once demonstrate that they are certainly thorough musicians and serious artists, for no others could arrange such a magnificent list of offerings. They are really stupendous in their importance.

The first Rider-Kelsey-Cunningham concert will be given Sunday afternoon, February 2d, at Scottish Rite Hall, with the following program: Duets—"La dove prende" from "Maggio Flute" and "La ci darem" from "Don Giovanni"; Mozart, "In der Fremde"; "Internozzo"; "Waldesgespräch"; "Setze mir nicht"; "Sitz ich allein" all by Schumann, and sung by Mr. Cunningham. "Die Forelle" Schubert, "Die Mainacht" Brahms, "Der Nussbaum" and "Aufträge" Schumann, Mme. Rider-Kelsey, Duets—"Liebesprobe" and "Der beste Liebesbrief" Cornelius; "Traum durch die Dämmerung" and "Zueignung" Strauss, "Minnelied" and "Sonntag" Brahms, Mr. Cunningham; "Wie eine Wasserlilie" and "Ein Schwan" Grieg, "Mausfallen Sprüchlein" Wolf, "Serenade" Strauss, Mme. Rider-Kelsey; Two Duets by Sinding. At the second concert, Tuesday night, February 4th, a number of old and modern English, Italian and French works will be given, including solo numbers by Beethoven, Marcello, Purcell, Bion, Charpentier, Pierre Duparo, Debussy and others, and duets by Mozart, Beethoven, Paladilhe and Schumann.

The third and farewell concert will be given Thursday night, February 6th, with an entirely different pro-



CLAUDE CUNNINGHAM

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gram. Greenbaum prophesies that by this time these artists will be as big favorites here as in the East. Complete programs of these concerts may be secured at Sherman, Clay & Co's, and Kohler & Chase's, where the sale of seats will open next Wednesday morning.

## HARDEE HEAD OF LIBERAL ARTS BUILDING.

Inasmuch as Liberal Arts Include Musical Instruments  
This Article from the San Francisco Chronicle is of  
Interest to Readers of this Paper.

At a special meeting of the board of directors of the exposition, held yesterday, W. W. Chapin was elected to fill the vacancy on the board caused by the resignation of C. W. Hornick. The resignation of Hornick was accepted by the board some time ago. President Moore's appointment of Theodore Hardee as chief of the department of liberal arts was yesterday approved by the board of directors. Liberal arts is one of the most attractive departments of the division of exhibits and will occupy all of one of the main exhibit palaces and comprise such interesting groups as the various printing processes, engraving and lithography, books and publications, manufacture of paper, photography, maps and geographical apparatus, instruments of precision, scales and measures, coins and medals, medicine and surgery, chemical and pharmaceutical arts, musical instruments, theatrical appliances and equipment, electrical methods of communication, telegraphy and telephone, civil and military engineering, models, plans, and designs for public works, architecture, and architectural engineering. There fifteen groups are divided into 121 classes, and each class covers a distinct feature of the group in which it is placed.

Hardee has enjoyed a wide experience in exposition practice. He was principal assistant to Walter B. Stevens, who was the general secretary and also director of exploitation for the St. Louis World's Fair of 1904.

Prior to the opening Hardee spent considerable time abroad for that great undertaking, circling the globe as special commissioner with John Barrett, the commissioner-general to foreign countries. While in St. Louis, Hardee also acted as St. Louis representative of the Lewis and Clark Exposition of Portland, where he subsequently became assistant to the president. In this capacity he planned and directed all the special events and entertained at that very successful exposition. Hardee first became associated with the Panama-Pacific International Exposition in a voluntary capacity during the spring of 1910. As secretary for the executive council of the



CORINNE RIDER-KELSEY

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Finance committee he was of material assistance in that active campaign which resulted in raising the exposition subscription fund. He entered the exposition's employ in September, 1911, and last winter acted as secretary to President Moore during that official's visit to Washington. Upon their return Hardee was appointed executive officer of the commission extraordinary to Europe and accompanied that important mission to the fifteen European capitals.

## ESTHER MAY PLUMB'S ARTISTIC SUCCESS.

Miss Esther May Plumb, the distinguished Chicago contralto, who is about to visit the Pacific Coast this spring, scored a series of artistic triumphs in the Pacific Northwest last season. Among the many enthusiastic press comments the following from the Rogue River Courier of Grants Pass is worthy of reproduction: "The lovers of fine art in music were given a rare treat last night at the opera house in the splendid program rendered by Miss Esther Plumb. Seldom, if ever, is a city of this size favored with a performance of its quality by an artist whose musical ability ranks her with the most eminent of the great American vocalists, and the occasion will long be a most pleasant memory to those who were fortunate enough to hear her delightful interpretation of the best there is in musical art. With a most charming personality, something too often lacking in great artists, she captivated her audience with her first number."

The Brahms Quintet of Los Angeles gave the third concert of the season 1912-13 at Blanchard Hall on Saturday evening, January 18th. These concerts are under the able direction of F. W. Blanchard and are making a vivid impression on the more refined music-lovers of the Southern Metropolis. The Brahms Quintet consists of the following accomplished ensemble players: Oskar Seidling, first violin, Adolf Tandler, second violin, Rudolf Kopp, viola, Axel Simonsen, violoncello, and Homer Grunn, piano. At this third chamber music concert the quintet was assisted by Esther Palliser, soprano, of London and New York, and Leonora Daly-Pier, accompanist. The program was as follows: String Quartet op. 11 (Tschaiakowsky), (a) Russian Folk Song, sung in German translated by Tschaiakowsky, (b) Aus der Kindertube, sung in dialect (c) La Mer (Debussy), (d) When Celias sings (Loire), Piano Quintet op. 6 (E. Wolf-Ferrari). Each evening concert is preceded by a public rehearsal on Friday afternoon where fifty cents admission is being charged. The subsequent concerts of the season will be given on Saturday evenings, February 15th, March 15th, and April 12th.

Mrs. William Steinbach has opened a new studio in Room 902 of the Kohler & Chase Building. Mrs. Steinbach moved to Berkeley recently, her address being 822 Mendocino Avenue, Northridge, and she is dedicating several days a week to her San Francisco students.

## THE SEMBRICH CONCERT.

(Continued From Page 1)

Casini: Valse "Storielle del Poco Abbraccio" (from the Vienna Woods) (Loh St. ass. L. 154) Sembrich.

In justice we want to add that Sembrich is being played by Mr. La Force was a very good one, possessing a beautiful tone and being played by the players slightest touch.

# MAYOR ROLPH AND PRESIDENT MOORE SEND FLORAL TRIBUTES TO MME. PASQUALI

City of San Francisco and Exposition President Honor the Diva at Her Excellent Recital, Congratulating Her Together With a Host of Admirers on the Beauty of Her Vocal Art

By ALFRED METZGER

A very select and distinguished audience assembled at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, January 14th, to do honor to Mme. Bernice de Pasquali, the famous American prima donna soprano, who sang before a monster audience at the Christmas Eve concert given in newspaper row, San Francisco, under the auspices of the San Francisco Call. That Mme. de Pasquali has forever endeared herself to the people of San Francisco on this occasion, was demonstrated by the fact that Mayor Rolph presented Mme. de Pasquali on the occasion of this concert with a magnificent bouquet of orchids in the name of the City of San Francisco, and this bouquet contained an inscription to the effect that it served as a token of affection and appreciation of the people of San Francisco, for the delightful treat given them by America's foremost Diva. At the same time, President C. C. Moore, in his official capacity as President of the Panama-Pacific Universal Exposition, presented Mme. de Pasquali with a huge bouquet of flowers, and, upon congratulating her on her great artistic success, expressed the desire to see her in the city during the great exposition. Surely Mme. de Pasquali has every reason to feel proud of the distinction accorded her—a distinction only bestowed upon the world's greatest artists by the official head of the City of San Francisco, and the Panama-Pacific International Exposition Company.

We felt it to be only just to preface this review with these facts as it is the policy of this paper to see to it that the merit of American artists is recognized at its true value and that the time has passed by when distinctions are made between European and American artists—in our estimation, there are only artists. The nationality does not matter at all. And we were glad to see that the head of the city government and the exposition company were broadminded enough to honor an American artist in the same manner as they would honor any artist that possessed the artistic merit and the reputation enjoyed by Mme. de Pasquali. It only requires a few leaders to start this movement of recognition of American artists, and then the people at large will soon fall into line. We trust to see the day when the concerts of Mme. de Pasquali are crowded to the doors in the same manner as those of Tetrazzini, or any other of the favorites of the city. And now, having talked a great deal about other things, let us proceed to speak of the concert.

The program presented by Mme. de Pasquali at her concert, was one worthy of the closest attention. It was a program rarely seen at a song recital. Indeed we know of no operatic artist who ever presented such a program in this city. We believe there is none who can sing it. Before going any further, we will publish the program for the edification of our readers: Mad Scene from Hamlet (Thomas); Classics—(a) Patron (Bach), (b) Andenken (Beethoven), (c) E amore un ladroncello from Così fan Tutti (Mozart), (d) La Calandria (The Canary Bird), (Jonelli); Miscellaneous—(a) Komm wir wandeln (Cornelius), (b) Plus de tourments from Le Cid (Masseuet), This and That (Franz), (d) War ich nicht ein Halm (Tschalkowsky), (e) Charmant Oiseau (by request) with flute obligato (David); American composers—(a) Rosen (Hadley), (b) Birthday Song (Clark), (c) Will of the Wisp (Spross), (d) Spring Singing (McFadden), (e) The Last Dance (Ware), (f) Persian Serenade (Cooke), Nightingale Cadenza, especially written for Mme. de Pasquali; Cera una Volta from Il Guarany (Gomez), with flute and harp accompaniment.

Mme. de Pasquali was assisted by Joseph Vito, harp, Brooks Parker, flute, and Mrs. Romayne S. Huskins, piano. A glance at the above program will convince any reader that Madame de Pasquali belongs in the front rank of the great singers of the day. She has earned her fame by sheer force of industry and ability. She possesses a voice of magnificent timbre and fine quality as well as wonderful range and power. She uses it with every rule of artistry and finesse. We heard the major part of the program and were compelled to admire Mme. de Pasquali for the extent of her versatility and the depth of her intellectual power. America has every reason to be proud of such an artist and it was a great pity that the exquisite artist could not be heard in a regular series of concerts. We sincerely hope that among the vocal acts to be booked next year for the Pacific Coast, Mme. de Pasquali will occupy a leading place. We really believe that she will be heartily received by the musical public of the Pacific Coast States. The audience was exceedingly enthusiastic on this occasion and demanded many encores.

The further Mme. de Pasquali progressed with her singing, the more enthusiastic became her audience. It was easy to see that she swayed her hearers with her exquisite performance, and after all, the real test lies in the manner in which an artist can thrill his or her hearers. Surely Mme. de Pasquali had no reason to complain of the enthusiasm of her distinguished and select audience.

Our readers will also observe that Mme. de Pasquali has an unusually long list of American composers on her program. If our memory serves us right, this distinguished artist was the first one to give adequate recognition to the American composer, and we are surprised to find that she does not receive more credit for her invaluable services. For since Mme. de Pasquali persistently added a group of compositions by American composers on her programs, nearly all the great artists have followed her example, and have made works by American composers features on their programs. Such excellent services should never be forgotten and this paper surely will remember them from time to time. We were very much pleased to hear the splendid harp obligatos by Joseph Vito, an artist of the highest rank.



MADAME BERNICE DE PASQUALI

The Greatest American Prima Donna Soprano Who Was Honored With Immense Floral Tributes by Mayor Rolph, and President Moore, at Her San Francisco Concert

and a musician who understands his work thoroughly. It is not often that we hear such exquisite harp playing as Mr. Vito gave us last week. Brooks Parker, flutist, has recently forged ahead in this community, and he gave an excellent account of himself at the Pasquali concert. His tone is mellow and smooth. His technique is easy and fluent. His phrasing is musical and full of expression. Mr. Parker must be counted among our very best flutists. Mrs. Romayne S. Huskins did some excellent work as accompanist. The entire concert was one of the best musical events of the season and Mme. de Pasquali has a right to regard her San Francisco appearance as one of the greatest triumphs of her artistic career.

## THE BEEL QUARTET.

The fifth concert of the Beel Quartet will be given next Tuesday night, January 28th, in the ballroom of the St. Francis Hotel. A most interesting novelty will

be the first performance here of a work by the young Russian composer, Paul Juon. It is a "Sonata" for viola and piano, and will be played by Nathan Firestone and Eugene Blanchard. The two quartets to be given are Schubert's in A minor and Smetana's dramatic work "Aus meinem Leben." Tickets may be secured at Sherman, Clay & Co's, Kohler & Chase's, and on Tuesday night at the door.

## THE MISCHA ELMAN CONCERTS.

The success of Mischa Elman this season, is greater than ever. At each and every concert he has given in New York, hundreds have been unable to gain admission. There is a certain charm and a peculiarly sympathetic quality of tone in his playing that attracts his audiences and they come to hear him over and over again. He is in a class by himself, and the qualities that make him great are those that cannot be acquired by study or practice—they are the gifts of God—the true touch of genius. Elman has developed most wonderfully, too, from a high musical standpoint. He is now twenty-one years of age and when he first visited us he was but seventeen. Four years at that time of life mean considerable in a youth of Elman's studies and earnest character, and he now plays with an authoritative tone that is only attained in years, and yet he has not lost that beautiful and charming tonal quality. The first Elman concert will be given Sunday afternoon, February 5th, at Scottish Rite Auditorium. The program will include Beethoven's "Sonata" for violin and piano in F major, Ernst's "Concerto" in E sharp minor, Handel's Violin Sonata in D major, "Nocturne" Op. 27, Chopin-Wilhelmj, "Walzer" Rummel-Burmester, "Love Song" Sammartini-Elman, "Hungarian Dance" Brahms-Joachim, and "I Palpiti" Paganini. At the second concert which will be his only evening appearance, the date being Friday night, February 14th, the program will consist of "Sonata" for piano and violin in D, Op. 12, Beethoven, "Concerto" in G minor, Max Bruch, "Sonata" for violin, G minor (The Devil's Trill), Tartini, "Albumblatt" Wagner, "Mennet" Haydn-Burmester, "Voice of the Woods" Paganini-Vogrich, "Sicilienne et Rigaudon" Francaur-Kreisler, "Zigeunerweisen" Sarasate. The farewell Elman concert will be given Sunday afternoon, February 16th, when Mozart's "Sonata" No. 10, the rarely heard "Concerto" by Goldmark, and other interesting works will be given. The accompanist for Mr. Elman will be Percy Kahn, of London. The sale of seats will open Wednesday, February 5th, at both Sherman, Clay & Co's, and Kohler & Chase's, and mail orders may now be addressed to Will L. Greenbaum, at either office.

## THE SEMBRICH FAREWELL TOMORROW.

With the greatest program of song ever offered in this city, Mme. Sembrich, truly the queen of song, will bid adieu to San Francisco, at the Columbia Theatre, tomorrow afternoon, at 2:30. It is doubtful if Mme. Sembrich will ever again cross the ocean, and no student or lover of music can afford to miss this opportunity of hearing the greatest artist of them all, and especially in such an exceptional offering. Tomorrow's program is in the nature of a song recital and is as follows: Part I.—Old Airs and Songs—(a) Der Kuss (Beethoven), (b) Mia presa alla sua ragna (Paradies), (c) Lusinghe pit care (Handel), (d) My Lovely Celia (Munro), (e) Fingo per mio diletto (Anonymous); Part II.—Classic German Lieder—(a) Das Lied im Grünen (Schubert), (b) Wie Melodien, (c) Ständchen (Brahms), (d) Lied der Braut, Op. 12, No. 2, (e) Rosenlein, (f) Frühlingssnacht (Schumann); Part III.—German and English Songs—(a) Allerseelen (R. Strauss), (b) Im Kalne (Grieg), (c) Ellenfeld (Wolf), (d) Before the Crucifix, (e) Spooks (La Forge), (f) Constancy (Poote); Part IV.—Folk-songs of Various Countries—(a) Gai Ion la (Canadian), (b) The Coolin' (Irish), (c) Kom Kijra (Norwegian), (d) Ainte Kolmesen (New Grecian), (e) Coz ja nibora czek (Polish), (f) Dalekaja i blis kaja (Russian), (g) Maros vire tolyik cendesen, (h) Csillag edeg rayagot (Hungarian). The box office will be open at the Columbia Theatre after 10:00, tomorrow morning, and at Sherman, Clay & Co's, and Kohler & Chase's, today.

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Wed.—"Rigoletto." Thurs.—"La Tosca." Fri.—  
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Il Trovatore, Faust  
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The January publications of Boosey & Co. contain a  
Cycle of "Twelve Little Songs of the Year" by Haydn  
Wood which are very meritorious. Of the songs, Mrs.  
Amy Woodforde Finden's "How Softly Runs the After-  
noon" (words by Charles Hanson Towne) is one of the  
most effective tenor solos this gifted composer has pro-  
duced. Wilfrid Sanderson has written another deligh-  
ful Song of sentiment in "Those Sad Blue Eyes." This  
very popular English composer, who is also a well known  
vocal teacher in Yorkshire (England), is especially to  
be commended for the easy melodic flow that character-  
izes every one of his compositions. His recent songs  
"Tired Hands," "A Spray of Roses," "Corisande," Be-  
yond the Dawn," "Lilies," and the set of four "No-  
turnes" are already being extensively used by important  
teachers and vocalists in this country. The high artistic  
plane of "The Sleeping Beauty" pantomime production  
at Drury Lane (London) this year has been widely  
enlarged by the London correspondents of the leading  
American newspapers, and the critics in England; in  
this connection it is significant that Mr. Sanderson was  
specially retained by Arthur Collins to write the music  
to the poems of Geo. R. Sims) for the two leading ar-  
tists—Miss Florence Smithson (fresh from her long series  
of triumphs in "The Arcadians") and Wilfrid Daulton,  
one of England's leading baritone singers, whose engage-  
ment in Pantomime certainly marks an epoch in this  
form of entertainment.

Ottile Metzger, the famous contralto of the Hamburg  
Opera who arrived in America to appear as soloist with  
the New York Philharmonic Orchestra at their concerts,  
January 22nd and 24th, will return to Europe on the 25th  
by the Majestic.

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Josef Lhevinne, Pianist  
Madame Eleanora De Cisneros, Mezzo-Soprano  
Clara Butt, Contralto, Kennerly Rumford,  
Baritone in joint recital  
Leopold Godowsky, Pianist  
Mitscha Elman, Violin Virtuoso  
Brabazon Lowther, Baritone  
Mme. Marcella Sembrich, Prima Donna Soprano  
Mlle. Adelaide Genee, with Orchestra  
and Ballet  
Maud Powell, Violiniste  
Albert Janpolski, Baritone  
Mme. Gerville-Reache, Contralto  
Claude Cunningham, Mme. Corinne Ryder-  
Kelsey in joint recital  
Yolando Mero, Pianiste  
Kitty Cheatham, Diseuse  
Mme. Hortense Paulsen, Soprano; Dorothy  
Temple, Soprano; Beatrice Fine, Soprano; Es-  
ther Plumb, Contralto; Clifford Lott, Baritone;  
Ellen Beach Yaw, Lyric Soprano.

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## LAMBARDI OPERA SEASON AT VALENCIA.

With by far the greatest company ever organized in this country to give grand opera at popular prices, the Lambardi Pacific Coast Grand Opera Company will open for a limited season at the Valencia Theatre this Sunday night, January 26th, at 8:15. Such artists as Adaberto, Vicarino, Bertossi, Fox, Folco and Martino are really in the "star" class and with such excellent artists of the previous company as Agostini, Charlebois, Nicoletti, Giovacchini, Marco, Pineschi, etc., retained and with the same splendid and youthful California chorus and magnificent orchestra, the Pacific Coast Opera Company has a roster than has never been equalled excepting by the three permanent companies of Boston, Chicago and New York all of whom ask three hundred per cent more for their seats, too. Ralph Edmunds, who is here as manager of Mme. Sembrich and who has been connected with the Grau and Conried as well as with the company under the Gatti-Casazza regime at the Metropolitan said to Manager Greenbaum, on seeing the roster of the Lambardi company: "we have never had such an organization in the East excepting at the Metropolitan." The new general musical director, Sig. Arturo Bovi, is a man of splendid reputation and Greenbaum was very careful to secure all the important details before assuming the local management, and we certainly know that with Greenbaum at the managerial helm every promise will be kept.

The Valencia Theatre may be a little away from the beaten paths but it takes only a few minutes longer to reach it and it has some splendid advantages, too. The stage is very large and adequate, the acoustics are exceptionally fine, and there is but one balcony so that those desiring to secure the very cheapest seats will not have to climb long flights of steps to reach their seats. There is no gallery—just a balcony and every seat is a good one. The opening performance this Sunday night will be "Aida" with an all star cast which includes Adaberto, Blanche Hamilton Fox, Folco, Nicoletti and Martino. Monday night the glorious "Carmen" will appear in "Lucia di Lamermoor" with Agostini as Edgardo; Tuesday night "Faust" will be given with Lina Bertossi, the new tenor Bellingeri, Martino as "Mephisto" and Pineschi; Wednesday night "Rigoletto" will be given with Vicarino, Fox, Nicoletti, Agostini and Martino and Thursday night "La Tosca" with Adaberto, Folco and Nicoletti.

Friday night the ever welcome double bill of "Cavalleria Rusticana" and "I Pagliacci" is scheduled and at the Saturday matinee "Lucia" will be repeated. At the Saturday night performance "Aida" will again be given



REGINA VICARINO  
Coloratura Soprano, Lambardi Opera Company, Valencia Theatre



BLANCHE HAMILTON FOX  
Contralto  
Lambardi Opera Company

open every Sunday. The second week will be devoted to new productions of Massenet's "Thais," Giordano's beautiful opera of the French Revolution "Andrea Chenier," Mascagni's lyric masterpieces "Amico Fritz" and "I Trovatore" and "Faust." Mr. Greenbaum proposes, as soon as the company arrives, to arrange for one special performance each week for students and wage-earners at half the reasonable prices, the idea being to interest people in grand opera who have never attended a performance of that kind. With such operas as "Faust," "Rigoletto," "I Trovatore," etc., for as little as twenty-five cents, grand opera certainly ought to attract the masses on these special occasions. No better means of interesting the "plain people" as Abraham Lincoln called them, in good music has ever been devised.

## ORPHEUS.

The fascinating Mrs. Langtry (Lady de Bathe) who has succeeded where Ponce de Leon failed and has absolutely defied the ravages of time, being much younger in appearance and in spirit than the average woman half her age, is now making her farewell tour of this country and will begin a two week's engagement at the Orpheum next Sunday matinee. She will appear in a playlet called "The Fool" an adaptation from Victorien Sardou's drama "A Wife's Peril" in which she scored one of the greatest successes. It affords her abundant opportunity for the exhibition of her histrionic ability and the display of that sartorial adornment for which she is justly famous. Mrs. Langtry will be supported by her own company. Lola, a little sixteen-year-old Sioux Indian girl from the Pine Ridge in South Dakota, will be an interesting feature of the coming bill. She is gifted with what might be termed a sixth sense. It is an amazing power of second sight. Many scoff at the possibility of such a thing, but the little mystic astonishes and confounds the most skeptical. Besides reading while blindfolded, letters, telegrams and other documents, supplied by the audience she also does some marvelous sharp-shooting. Since she was four years old she has been the wonder not only of her tribe, but also of the white people of South Dakota.

The Chadwick Trio, consisting of father, mother and daughter will appear in the sketch called "For Side Virginia Farm." Ida May Chadwick in the country "Hoo Haw Girl" is a scream and as a buck and eccentric dancer she is without peer. She won the medal as the champion female dancer of America. Roxy La Roca, the famous Italian Harpist will be heard in classical and popular selections. The harp he uses was presented to him by the King of Italy as a recognition of his great genius. Will M. Cressy and Blanche Dayne will present "One Night Only" another of Mr. Cressy's famous sketches and a sketch called "Hail To Night." "York and Play two rapable comedians. "Knockers and good all round athletes will keep the fun going. Next week will conclude the engagements of These French Girls and Ralph Herz. Mr. Herz is one of the most gifted and finished artists that have appeared in this city and has scored a tremendous hit.

Max Paier, the Stuttgart pianist, whose American debut was made on Thursday with the New York Philharmonic, gave his first recital in Aeolian Hall, Tuesday afternoon, January 21st at three o'clock. The following program was given: (a) Chromatic fantasia and fugue (Chopin), (b) Sonata, in F sharp minor, Op. 2 (Brahms); Kinderszenen (Scenes of Childhood) Op. 15 (Schumann); variations and fugue on a theme by Bach, Op. 81 (Max Reger). (First performance in America).

with a new Amosaro in the person of F. Avedano, the finest tenor that ever sang in the old Tirolli. For the past few years Signor Avedano has been teaching and his voice has gradually become lower until it is now a rich and beautiful baritone and he has consented to appear in a few baritone roles with this company. Later he will sing the role of Iago in Otello. The sale of seats is now in progress at Sherman, Clay & Co's daily from nine until five, after which tickets may be secured at the Valencia Theatre where the box office will also be

The Tales from Vienna Woods waltz by Johann Strauss sung by Mme. Sembrich at her last concert was arranged by Frank La Forge, and Robert Huntington of Oakland wrote English words to this arrangement. Mme. Sembrich sang the waltz in Italian last Sunday.

Herbert Riley, the very accomplished young cello virtuoso, who has gained instant recognition after his arrival in this city, will play in Tulare together with Miss Temple, the well known American vocalist, on January 27th.

The Pacific Coast Musical Review is in receipt of the Prospectus of the Saturday Club of Sacramento for 1912-13. The Club is soon in its twentieth year of continuous prosperity. A large number of recitals were given during this season—nineteen altogether. The total membership at the end of the season 1911-12 was 1271 and the same is gaining all the time. The receipts for the season 1911-12 were \$8,942.84. The officers of the Saturday Club are: Mrs. Louise Gavigan, President; Miss Lillian Nelson, first vice-president; Miss Edna Farley, second vice-president; Mrs. William Elbery Briggs, third vice-president; Mrs. Robert Lloyd, Treasurer; Mrs. J. L. Trainor, secretary; Mrs. Albert Elkus, honorary president; Executive committee—Miss Zulettia Geery, Mrs. Rosa Geiser, Mrs. Edward Wahl, Miss Florence Linthicum, Mrs. J. A. Monihan, Mrs. Charles Mering, Mrs. Eugene H. Pitts.

The regular meeting of the Pacific Musical Society took place at the Colonial Ballroom of the St. Francis Hotel on Wednesday morning, January 22d. The program was presented by Miss Victoria Lilienthal piano, Samuel Savannah, first violin, Mrs. Savannah, second violin, Conrad Fuhrer, viola, Paul Friedhofer, violoncello, who presented the Dohnanyi Quintet, Mrs. Leon Lewin, soprano, Miss Alberta Livenshaw, piano and Miss Louise Ronstadt, mezzo soprano.

The pupils of Miss Delia E. Griswold will give a benefit for the Y. W. C. A. Basket Ball Team at Sorosis Club auditorium on Monday evening, January 27th. The program will consist of scenes from the comic opera "Patience," and the cast of characters will include the following: Edmond Keating, Royal A. Miller, Miss Stella Harris, Miss Eva Harris, Mrs. Roy Hunt, Miss Ella Watts, Miss Georgiana Sturgis, Miss Lyda Mainhart and a chorus of Y. W. C. A. Basket-ball girls.



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## SHORT ITEMS OF INTEREST.

The Beringer Musical Club, under the direction of Prof. and Mme. Joseph Beringer, gave a concert in Napa on January 16th. The Napa Daily Journal wrote of the affair as follows: "The concert given by the Beringer Musical Club of San Francisco at Guild Hall, Thursday evening, under the auspices of the Vestry of St. Mary's Church, was attended by many of Napa's best musical performers and music lovers. The performance was pronounced by the auditors to be one of high merit in every particular. Many of the numbers elicited recalls, and all those participating, both vocalists and instrumentalists, showed themselves to be artists in the rendition of their parts." The program was executed by Miss Zdenka Imben, Miss Louise Cameron, Miss Arena Forigino, Miss Irma Persinger and Prof. Joseph Beringer.

After an intermission of several weeks resulting from the Holiday vacations, the Mansfeldt Club began its semi-monthly programs at the studio of Hugo Mansfeldt at 238 Cole Street on Thursday morning, January 9th. The program, which was exceedingly well interpreted, was as follows: Holberg Suite (Grieg), Rhapsodie No. 7 (Liszt), Miss Esther Hjelle; The Nightingale (Liszt), Pilgrim Chorus from Tannhäuser (Wagner-Liszt), Miss Stella Howell; Liebestod from Tristan and Isolde (Wagner-Liszt), Waltz D flat (Chopin), Rhapsodie No. 2 (Liszt), Miss Frances Wilson; Tarantella (Liszt), Arabesque (Wagner), Miss Josephine Coonan; Etude A flat, (Chopin), Marche Macnune (Poldini) Miss Hazel H. Hess.

Miss Helen Colburn Heath appeared recently in a concert in Woodland and scored a brilliant artistic triumph. In commenting on the performance, the Woodland Mail expressed itself in the following enthusiastic terms: "All the emotions from joy to deep sorrow were brought out in song. The German school of music was well represented and the French school was well typified in the renditions of the 'Maid of Cadiz.' Miss Heath's enunciation in all languages was perfect and her ease of manner on the platform was altogether in her favor. Her clarity of voice was remarkable, which was in good form at the close of the programme as well as at the beginning."

Tina Lerner, the brilliant young piano virtuosa, accepted a piano suite composed by Herman Perlet and expressed herself as expecting to include it in her repertoire. This suite consists of four movements and is entitled "Idle Thoughts of an Idle Fellow." Miss Lerner was so pleased with Mr. Perlet's work that she asked him to write a concerto for her.

# Gyula Ormay

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Ashley Pettis, the very gifted and successful young California pianist, will give a piano recital at the Colonial Ballroom of the St. Francis Hotel on the evening of February 7th. He will be assisted by George Bowden, the English tenor, who recently arrived in this city and who has made a very favorable impression in musical circles. We shall publish the program to be presented by Mr. Pettis and Mr. Bowden in next week's issue of this paper.

Warren D. Allen, the very efficient and much liked organist, has been engaged as organist of Temple Israel, corner of California and Webster Streets. Mr. Allen occupied the position during the last month or two

Rienecker is making a specialty of drawing room singing, and has recently been engaged in a number of beautiful homes where her lovely voice has found favor.

### KOHLER & CHASE MUSIC MATINEE.

The group of National Folk Songs presented by Mrs. Rees, soprano, at the Kohler & Chase Music Matinee last Saturday afternoon, was heartily received by an enthusiastic audience. Mrs. Rees sang every one of the songs in the original language and proved herself a linguist of the finest resources. The nations represented in these songs were Italy, Russia, Spain, Germany, France and America. This was quite an innovation in the local concert field and Mrs. Rees deserves much credit for her splendid interpretations. The soloist for next Saturday afternoon will be Mrs. Zilpha Ruggles Jenkins, soprano. Mrs. Jenkins appears quite frequently in local musical events and she is always welcome. She possesses a clear, ringing soprano voice and sings with much dash and spirit. Among the works she will interpret next Saturday afternoon will be the well known "Balletella" from Leoncavallo's well known opera, "Pagliacci." She will also sing compositions by Harris and Chadwick, emphasizing thereby the merit of the American composer. There will be a number of interesting instrumental compositions for the Pianola Piano and the Aeolian Pipe Organ. These will include compositions by Wieniawski, Massenet, Lack, and Saint-Saens. The complete program will be as follows: Valse, Op. 20, No. 2, (Wieniawski), The Pianola Player Piano; Balletella from Pagliacci (Leoncavallo), Mrs. Jenkins, with Pianola Piano as accompaniment; Meditation from Thaïs (Massenet), Idilio (Lack), The Pianola Piano; Hills o' Skye (Harris), Before the Dawn (Chadwick), Mrs. Jenkins, accompanied with the Pianola Piano; Danse Macabre (Saint-Saens), the Aeolian Pipe Organ.

### ALCAZAR THEATRE.

"The Dawn of a Tomorrow," which is to be started in the Alcazar, next Monday, for one week only, was one of the big hits during the last season of Evelyn Vaughan and Bert Lytell, in that theatre, and its revival is in response to popular request. It was dramatized from Mrs. Frances Hodgson Burnett's story with similar title, and by stage folk it is usually alluded to as "The Christian Science Play," probably because it is an exposition of the doctrine in which that religion is based.

Assurance is given by the Alcazar management that "The Dawn of a Tomorrow" will be capably acted and elaborately staged. There are twenty-five speaking characters in the cast, with Miss Vaughan as Glad, Mr. Lytell as Bandy, Louis Remison as Sir Oliver, Thomas Chatterton as his nephew, Charles Ruggles as a professional thief, and Ileana Mitchell as a girl of the slums, with Burt Wesner and the remainder of the regular company, and a number of extra players as London "types."

"The Talk of New York," one of George M. Cohan's latest and most successful comedies, is booked to follow "The Dawn of a Tomorrow," with Evelyn Vaughan, Bert Lytell, the complete Alcazar company and a specially-engaged chorus.

### CAROLINA WHITE CONCERT.

Carolina White, the beautiful Boston opera singer, who in the short space of but four years has placed herself at the very front of the dramatic sopranos of the operatic world, will be heard in concert at the Scottish Rite Hall, Wednesday night, February 29th, and at the Columbia Theatre, Sunday night, February 2. Not only one of the most beautiful and valued singers of the Chicago-Philadelphia Grand Opera Company, the organization that opens the new Tivoli Opera House, Carolina White is the possessor of a dramatic soprano voice, the equal of any singer at present before the public.

"Manon Lescaut" of Puccini, given at the Tivoli Opera



CAROLINA WHITE

The Brilliant Soprano of the Chicago-Philadelphia Company, at Scottish Rite Auditorium, January 29th, and Columbia Theatre, February 2d.

temporarily, and his work was so satisfactory that he has been engaged permanently by Mr. Liederman, the cantor. Temple Israel has made no mistake in securing Mr. Allen's services.

Among the young singers in San Francisco is Miss Hulda Rienecker, pupil of Mrs. Natalia Douillet, who is making a marked impression with her beautiful dramatic soprano voice. She made her debut last season in Kohler & Chase Hall and was much praised for her beautiful voice which she uses artistically. Temperament and a charm of personality graces her singing and brings out the sympathetic beauty of her tone. Miss



MISS HULDA RIENECKER  
Soprano, Pupil of Mrs. Natalia Douillet

House during the second Tetrassini season was produced in Chicago but this season. From the ranks of the stars of the Chicago-Philadelphia Grand Opera Company, general director Hippel and general music director Campanini chose the American soprano, Carolina White. That their judgment was excellent was attested by the ovation after ovation given Miss White's singing of the heroine. In a column of praise, Maurice Strakosky, the eminent critic of the Chicago Evening Post, concluded with: "Carolina White has a labored and another medium for the expression of her great talents."

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## LAMBARDI COMPANY IS EXCELLENT—VICARINO IS GREATER THAN EVER

By ALFRED METZGER

With the opening of the Italian opera season at the Valencia Theatre last Sunday evening, the Lambardi Pacific Coast Opera Company returned, after many years of intermission to that basis of efficiency which characterized it during the first visits to this city. When the Lambardi forces opened at the Cort Theatre a few weeks ago, we reminded our readers of the fact that, much as we liked to encourage an enterprise of this kind, we were not able to endorse the company during a period of years, because the artists constituting it did not come up to expectations. However, during the recent Cort Theatre engagement, Mr. Lambardi and his artists were sufficiently competent to merit the endorsement of the Pacific Coast Musical Review. Notwithstanding the pages of favorable review which we devoted to this recent engagement we understand that a press agent of the company accused us of not treating that organization fairly, and before we go any further we want to discuss this matter briefly. Of course, according to a press agent's view of things, we were possibly not as enthusiastic as we might have been. But this journal is not an advertising sheet for artists. This paper is read by musicians, students and music lovers who understand as much about music as we do, and

likes everything, in sight, good, bad and indifferent, you will soon lose your confidence in him and look somewhere else for your information. So we refuse to act as press agent for any company, but we gladly give credit where it is deserved. And we like to add that the Lambardi Pacific Coast Opera Company, as it exists now, has at last returned to its original efficiency where it stood when the Tivoli Opera House found in it material for its excellent grand operatic seasons.

**Aida, Sunday, January 26th.**—The opening performance was Verdi's magnificent opera, *Aida*. The Valencia Theatre was packed to the roof with an enthusiastic audience that was glad to welcome the Lambardis back to the scene of their earliest California triumphs. This great audience demonstrated the fact that no matter where a theatre may be located the people will go there, provided they are given a performance worthy of any convenience they might be obliged to suffer. In so far as it concerns the cast of principals, it was an excellent production of *Aida*. Indeed during the last eight or ten years, Mr. Lambardi has not brought to us a company that could present such a cast of artists in one opera. The title role was in the capable hands of Esther Adaberto, an artist of the first class. Adaberto is considerably better than she was during her previous engagement in this city. Her voice has become more steady, and she sings with considerable more artistic intelligence. She never shorts, and yet she never fails to emphasize a dramatic climax with the necessary force and spirit. Her voice is smooth and accurate as to pitch, and her arias are always interesting and artistic. She never resorts to cheap clap-trap to gain the good graces of the gallery. That our San Francisco audiences appreciate refined artistry was well demonstrated with the success achieved by this capable singer. Another artist of more than ordinary accomplishments is Blanche Hamilton Fox, who essayed the character of Amneris on this occasion. Miss Fox possesses a mezzo soprano voice of ideal range and timbre. Unlike most operatic mezzos, Miss Fox does not force her low tones, and yet she succeeds in singing them with a lusciousness and richness that caresses the refined musical ear. Her high notes are equally delightful and her excellent vocal training is manifest in the fact that there does not exist a break in her voice and that it is equally well balanced and modulated throughout the so-called registers. In addition to her fine vocal capabilities, Miss Fox is an exquisite actress. She belongs to the old school of operatic artists who express emotions in deliberate gestures and dignified deportment. And, inasmuch as *Aida* is one of the old school of operas, in that sense her Amneris is a role well worth watching by those eager to enter the professional field. We have heard but few artists who are the equal of Miss Fox in this role, and in San Francisco we have not heard any who are her superiors.

F. Nicolletti, as Amonasso, revealed himself as an artist of the most refined type. His fine baritone voice is smooth and ringing. His bearing is dignified and impressive. His style of singing is exceedingly polished and intelligent. He never resorts to the commonplaces of the Italian opera stage, but keeps strictly within the confines of legitimate vocal art. His Amonasso was a portrayal of the kind that is instructive as well as pleasing. He will prove to be one of the real stars of the engagement. The Radames of E. Polco was also worthy of the applause and the enthusiasm which was accorded it. This artist possesses an unusually beautiful tenor voice which is at its best in the high notes. These high notes are taken with an ease quite exceptional in dramatic tenors, and the artist no doubt knows his strength in this direction, for he quite frequently holds on to those high notes with more tenacity than is absolutely necessary. He achieves thereby a certain effect with a portion of the audience that is quite gratifying, and possibly, as a means to an end, his tendency to hold high notes are pardonable. Mr. Polco is beyond a doubt a very valuable member of the Lambardi Company, and he will be one of the favorites of the season. His various arias were sung with fine abandon and effective enthusiasm. G. Martino, as the High Priest, also did some excellent singing, and rounded out one of the finest casts in *Aida* which we have heard in San Francisco. Arthur Bovi proved himself a competent director with a tendency to drown the singers occasionally. This love for tone volume seems to be a hobby of many operatic conductors and in some instances it is far better to drown the voices than to permit them to be heard, but the Lambardi Company's singers are too good artists to suffer under this habit. We believe that as soon as Mr. Bovi subdues his orchestra a little while an artist is singing he will secure much finer effects. Otherwise, the performance was about the same as previous productions of the Lambardi Company.

**Lucia, Monday, January 27th.**—The most important event connected with the performance of *Lucia*, was the re-appearance of Regina Vicarino, a coloratura soprano

of matchless brilliance and artistry. No one who heard Vicarino sing the Mad Scene last Monday evening, can possibly deny the fact that she is the bright particular star of the Lambardi Company, and we predict that before the season has progressed very far the Vicarino nights will be the biggest nights from a financial point of view. Those of our readers who are studying vocal art should not miss hearing Vicarino in the coloratura operas. When this splendid vocal art is so deficient in adequate material an artist like Vicarino can not be heard too often. She is in the Spring-time of her youth, and she is simply born to be a great prima donna. She has a ringing, clear and accurate voice that soars to the very topmost heights with an ease that is positively thrilling. She interprets the most difficult floratura passages with an ease and grace that is perfectly astounding. She phrases and colors her runs, trills, and staccato passages in a manner that is as artistic as it is original. We repeat that in our opinion, Vicarino will become THE great coloratura soprano of the time, PROVIDED nothing happens to rob her of those opportunities which her matchless art entitle her to. Genius like that of Vicarino can not be denied, and she will come out victorious in spite of any



ALBERT GREGOROVICH JAMPOLSKI

The Great Russian Baritone Who Will Appear at Kohler & Chase Hall, Next Friday Evening.—(See page 6).

who, through twelve years of experience have reposed confidence in our judgment. If we abused this confidence this paper would be of no value to the Lambardi Company nor to anyone else who desired its support. But possessing the confidence of the musical public we are able to secure a certain standing which is of immense advantage to those who really earn the praise and endorsement of this journal. No amount of money can buy favorable comment in these pages, and no amount of money can keep out adverse criticism when the artists deserve it. Therefore, if we occasionally were compelled to criticize certain artists in the Lambardi Company at the Cort Theatre, we did so with reluctance, but with the conviction that only by pointing out faults could we expect our readers to believe us when we had something to say in praise.

No writer, no matter who he may be, can benefit an operatic or any other company by writing enthusiastically about matters that are not artistic. People will go only once to hear such a company, and when they find that the criticism was exaggerated, they will stay at home, and the critic will never again have any influence upon their actions. But when a writer is honest, and in his review speaks of the shortcomings as well as the advantages of a company, then his opinion has some weight, for the people really want someone to depend on, and when such a writer (no matter who he may be) advises his readers to attend certain performances they will do so. If, therefore, we had praised everything indiscriminately in the Lambardi Company as it appeared at the Cort Theatre, and the people would have been disappointed, then whatever we might say about the Lambardi Company today would be wasted, for no one of the people who had been disappointed before would ever again take our word for the excellence of a performance. What is true of a writer is also true of an individual opera goer. If you have a friend who attends opera and whose judgment you value, you will allow him to influence you in your attendance at operatic performances. If you find that your friend



CAROLINA WHITE

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difficulties that may be put in her way, like they are put in the way of all young aspiring artists who must fight their battles to the end with every ounce of energy. At first we were somewhat afraid that Vicarino did not possess her old time vigor and artistic ingenuity, but this proved to be only a natural passing nervousness after an absence of several years, and possibly a saving for the climax of her role. When she finally came to the mad scene she was the same Vicarino with an added maturity of interpretation and mellowness of tone. Her high notes especially have melted down wonderfully well and the voice is gradually assuming that quality which makes singers famous.

The only other artist worthy of hearty commendation in the cast of *Lucia* was Agostini, as Edgar. Mr. Agostini's vigorous, tender voice is an excellent asset, and he succeeds in displaying it to its best advantage. In the various solos and duets, Agostini showed up to fine advantage and he was well entitled to the applause he so readily received. Mr. Rossi, the flutist, played the flute obligato to the mad scene a very effectively and Vicarino rewarded him with a floral token of gratitude. Altogether the performance of *Lucia* was very satisfactory, and if merit counts for anything this season of the Lambardi Company should be a very profitable one in spite of the many musical counter attractions.

Leopold Godowsky was the soloist at the 312d revival of the Saturday Club in Sacramento. The great piano virtuoso presented the following program in his ideal fashion: Beethoven—Sonata, op. 31, E flat; Mendelssohn—Two Songs Without Words, No. 18; Chopin—Sonata on a Theme by Paganini (Book I); Godowsky—Sonata in G major, Op. 10, No. 1; Chopin—Nocturne, Op. 9, No. 3; Liszt—Symphonic Metamorphoses of Richard Strauss.



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# PACIFIC COAST Musical Review

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE  
THE ONLY MUSICAL JOURNAL IN THE GREAT WEST  
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## ECHOES FROM THE SEMBRICH CONCERTS.

Oakland Concert Well Attended and Last San Francisco  
Concert Witnessed by the Largest Concert  
Audience of the Season.

By ALFRED METZGER.

Those who failed to attend the Sembrich concerts at Ye Liberty Theatre, Oakland, on Friday afternoon, January 24th, and at the Columbia Theatre, San Francisco, on Sunday afternoon, January 26th, will surely regret their indifference one of these days. We are in a position to assert upon the best authority that Sembrich will not again be heard on the Pacific Coast, and those who have neglected to hear her on these recent occasions will have missed their last chance to hear the only survivor of the vocal school that is represented by Sembrich, Patti, Melba, and others, who really still possess every particle of vigor and voice quality necessary to give this school an adequate exposition. The Pacific Musical Review, on account of the mean opposition by the San Francisco Orchestra to these Sembrich concerts, made a particularly strenuous campaign in behalf of the Diva, and we are glad to record that the last concert at the Columbia Theatre proved to be the best attended concert of the present season. Indeed, while the house was not entirely sold out, there were but a few seats vacant in the orchestra. In Oakland, the large balcony in the Liberty Theatre was entirely sold out. This goes to show that the students and teachers turned out in force both in Oakland and in San Francisco, for the upstairs sections were sold out. The society element was in attendance at the St. Francis Colonial Ballroom on Tuesday evening, January 21st, when the St. Francis Musical Art Society listened to the great artist. Still there should have been a better attendance. The theatres should have been packed to the utmost on an occasion of this kind.

The only reason we can imagine for this indifference is the fact that we have altogether too many concerts this year for a city of San Francisco's population. The New York managers send us nearly three times as many artists as they used to. The Musical Association of San Francisco is giving nearly three times as many symphony concerts as it did last year. If you add to this the many local events and grand opera seasons, you surely will find that it is an impossible task for a city of San Francisco's size to support all these musical enterprises. Someone will have to suffer, and from the present outlook it appears that nearly everyone connected with the concert and opera business is suffering in a more or less pronounced degree. We trust that this will teach a lesson to Eastern managers. This paper has stated time and time again that California and the Pacific Coast does not WANT so many artists; but the New York managers insist on sending them. We have published repeatedly the fact that if the New York managers send us any artists at all, we only want the BEST, and are not satisfied with second-class material. This suggestion, too, is constantly ignored by the New York managers. We have advised the New York managers to announce their artists sufficiently long ahead in a Pacific Coast musical paper so that our musical people know who is coming, long before the artists make their appearance. The Eastern musical papers are not read by a sufficiently large number of people to make those announcements in the Eastern musical press suffice for the Pacific Coast. The Musical Review will exist whether the New York managers publish such announcements or not. It has existed without them for twelve years, and it will continue to prosper. We merely make these suggestions for the benefit of the artists.

These artists tell us that they pay the New York managers large sums of money for advertising purposes. The managers, we are told, spend this money exclusively in the East. Now, it seems to us if they were properly square with the artists who expect to visit the Pacific Coast they would, as a matter of common honesty, spend some of the money on the Pacific Coast. If they do not do this, then they do not really look out for the best interests of their artists. It is well enough to say that they advertise in the Eastern papers only for booking purposes. This is, however, not the exact state of affairs. If it were for the booking alone, no manager need advertise in a musical paper at the present time. They all have their representatives in the various musical centers of the country, who know the artists and their reputation. By merely sending a list to these representatives, all artists could be booked. But the musical clubs and the musical people like to be informed as to what is going on during the various seasons, and the musical journal is the medium that tells them about these things. If they know about Sembrich coming several months ahead of time,

it is better than if they did not find out about Sembrich's visit until the last moment. Sembrich is the only artist this season who used the columns of this paper sufficiently long ahead of time to have any effect. At the end of the season it will be found that she drew the largest houses of any soloist during the season. Without desiring to be at all boastful, we venture to affirm that the Sembrich concerts would not have been so well attended as they were had not this paper made such a strenuous fight in her behalf. The present season was simply "overworked."

There is not much to add to what we said at length in last week's paper. The Oakland concert showed the diva in as fine artistic condition as in the first San Francisco concert. The program was of equal excellence, and it was published so frequently in these columns that it is not necessary to again publish it at this time. Frank La Forge also delighted his hearers in a manner that established the fact that he is the foremost accompanist who ever visited this State, and that as pianist, too, he occupies a position that justifies his eventual appearance as soloist on his own accord. Gutta Casini once more strengthened his position with the public by reason of his exquisite performance on the cello. Mr. Casini is truly a most remarkable artist. His tone is delightfully mellow and yet sufficiently big to impress one permanently. His technique is extraordinarily and absolutely sure. His interpretation is very musically and possesses that rare quality which is known as individualistic. We understand that there is a likelihood of these two artists to make a Pacific Coast tour next season, and if they do we are sure that

## THE ASHLEY PETTIS CONCERT.

The concert to be given by Ashley Pettis at the Colonial Ballroom of the St. Francis Hotel next Friday evening, February 7, promises to be a very interesting and enjoyable musical event. Mr. Pettis is a pianist who understands how to obtain delightful effects from a composition. He will interpret works by Bach, Brahms, Schumann and Chopin. Mr. Pettis will be assisted by Mrs. Charles W. Cann, soprano and George Bowden, tenor. Miss Olive Hyde will be the accompanist. Mrs. Cann is one of California's most successful and best known vocalists. Although not much before the public during recent months, she nevertheless kept up her work and during the last summer she took a course of study under the famous master, Alexander Heinemann. Mrs. Cann will sing several classics as well as modern songs, and those who will be in attendance will be glad to know that they will hear an exhibition of vocal art that will leave nothing to be desired. Mr. Bowden is a singer recently located in this city, and those who have heard him before are lavish in their praise of his work.

Miss Hyde is well known as a very efficient pianist and accompanist. The admission price will be one dollar and there will be no reserved seats. Tickets are now for sale at Sherman, Clay & Co. in San Francisco and Oakland, at Kohler & Chase in San Francisco and Oakland, at the office of the St. Francis Hotel and at Tupper & Reed, Berkeley.

## MRS. REES IN DEMAND IN BAY CITIES.

Since the first of the year, Mrs. Richard Rees, the well known and exceedingly accomplished soprano soloist, has been kept very busy in the bay cities where her services have been greatly in demand. On New Year's eve, Mrs. Rees sang in an outdoor concert in Richmond, being the star soloist of the Carnival celebration. On this occasion, she was accompanied in her solos by a concert band. On January 6th, she sang a group of songs before the San Francisco Musical Club. On January 19th, this able soloist sang for the benefit of the Greek Red Cross Society, the Greek National Hymn in the original language, having studied the language especially for this occasion. On January 25th, Mrs. Rees was the soloist at the weekly Music Matinee at Kohler & Chase Hall. Here she sang a group of National folk songs with instantaneous success. Every one of these songs was sung in the original tongue, and Mrs. Rees proved so well versed in diction that her enunciation of the foreign languages was admired by those who understood them. She was enthusiastically received by the audience, and was compelled to how again and again in acknowledgement of the recognition accorded her.

## MRS. MOORE'S PUPILS ARE SUCCESSFUL.

The Berkeley Gazette of recent date has this to say of one of Mrs. Jessie Dean Moore's pupils: "On Friday we had a concert that will be long remembered by music lovers. C. L. Custer of San Francisco sang with Miss Ruby Moore at the piano. He has a tenor voice of rare sweetness and richness; it is as clear and strong, as full of manly music on the very high notes as on middle notes. All nine of his songs reached the audience, but 'I Hear you Calling,' 'I Know of Two Bright Eyes,' and 'Invictus,' thrilled every one. The writer was wondering whether the singer's voice seemed as fine to the students as said above, when one of them, something of a connoisseur, spoke of the tenor in highest praise, classing it in quality with a name high up among tenors. Miss Moore's accompaniment was full of music by itself, and seemed to be the real thing for the singer."

In a recent letter from Mrs. Millicent Talbot who is now in Florence, Italy, coaching for opera, written to Mrs. Moore, we find the following gratifying endorsement of a California teacher. Mrs. Talbot studied with Mrs. Moore three years. The paragraph we refer to reads: "The Signor M. Cognacci (my teacher) asked me how long I had studied, and with whom. He said I had been working well, and that my voice was in excellent condition. Remember me to Mrs. Evelyn and Mrs. Randolph, and tell them I am more positive than ever that they have a splendid teacher." We quote from the above letter because it is refreshing to find a pupil who actually appreciates the benefits derived from her first teacher.

## CAROLINA WHITE CONCERT.

At the Columbia Theatre Sunday night, February 2nd, lovers of things musical will have another opportunity of enjoying the wonderful art of Carolina White, leading dramatic soprano of the Chicago Grand Opera Company, and Theodora Starkow Ryder, the splendid pianist and accompanist. The Russian Cossack beautifol women made at Scottish Rite Hall on Wednesday night was a most indelible one, and if given a reception in keeping with their excellence the Columbia Theatre Sunday night, will house a capacity audience. Seats will be on sale at Sherman Clay & Co. until Sunday at which time they may be had at the box office of the Columbia Theatre. The complete program which contains many decided novelties follows: Part I—Aria from "Carmen" (Bizet); Carolina White; Bronkili (Minkoff); (Lidow), Theodora Starkow Ryder; (Lidow) "Ouvre tes Yeux Bleus" (Massenet); (b) "Will of the Wisp" (Spross); (c) "Sweetheart, Thy Lips Are Touched with Flame" (Chadwick); Carolina White; Part II—Aria from "Robert le Diable" (Meyerbeer); Carolina White; Piano Etude (Arensky); (a) "The Deserted Sands" (Rheinhart); (b) "Spinning Girls of Caronde" (Rheinhart); (c) Etude—en forme de valse (Lidow); (d) "Serenade" (Starkow Ryder); (a) "Mars" (Lidow); (b) "Odorava l'April" (Pavlov); (c) "Mars" (Lidow); (d) "Odorava l'April" (Pavlov); (e) "Mars" (Lidow); (f) "Odorava l'April" (Pavlov); (g) "Mars" (Lidow); (h) "Odorava l'April" (Pavlov); (i) "Mars" (Lidow); (j) "Odorava l'April" (Pavlov); (k) "Mars" (Lidow); (l) "Odorava l'April" (Pavlov); (m) "Mars" (Lidow); (n) "Odorava l'April" (Pavlov); (o) "Mars" (Lidow); (p) "Odorava l'April" (Pavlov); (q) "Mars" (Lidow); 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## RIDER-KELSEY AND CUNNINGHAM CONCERTS.

To all who have kept posted in musical matters in the East for the past ten years, the names of Corinne Rider-Kelsey and Claude Cunningham are as familiar as are those of Caruso and Melba. For a long while now Corinne Rider-Kelsey has been recognized as America's foremost concert soprano. Her voice is said to be as near perfection in quality and tone as can ever be attained, and she is said to use it with a skill and artistry which reminds one of Sembrich. Among the baritones, Claude Cunningham holds a similar position, but it is most difficult to convince our public of these matters and no one realizes this better than Manager Will Greenbaum, as he simply says: "We must let our people hear these great artists first and then we are sure that after they have been shown they will appreciate two such singers just as much as the people of the East and London do." Greenbaum is always willing to assume the risk when he is SURE of his artists and he says that he has never presented any attraction with greater confidence in its artistic merit, than this one. A special feature of joint recitals of these singers is the ensemble singing and their voices are said to blend in a most beautiful tonal effect. Here is the really important and extremely beautiful program for the opening concert, this Sunday afternoon, February 2d, at Scottish Rite Auditorium:

Duets—"La Dove Prende" (Magic Flute), "La oï d'areum" (Don Giovanni) Mozart, "Liebesprobe" and "Der beste Liebesbrief," Cornelius, and "Ach, das ewig hier der Liebe," by Sinding. Mme. Rider-Kelsey's numbers will be "Die Forelle," Schubert, "Die Mahnacht," Brahms, "Der Nussbaum" and "Aufträge," Schumann, "Mit einer Wasserlilie" and "Ein Schwan" Grieg, "Mausfallen Sprüchlein" Hugo Wolf and "Serenade," Strauss. Mr. Cunningham's offerings will include "In der Fremde," "Intermezzo," "Waldesgespräch," "Setze mir nicht" and "Sitz ich allein" all by Schumann, "Traum durch die Dämmerung" and "Zeignung," Strauss, "Minnelied" and "Sonntag" by Brahms. The second concert will be given next Tuesday night, February 4 with the following offering, which is of quite a different character and shows the great versatility of these artists. Duets, "Crudel—Perche Finora (Marriage of Figaro), Mozart, "Nuit d'Azur," Beethoven, "Au brod de l'eau" Paladilhe and "Sous le Fenetre," Schumann. Mme. Rider-Kelsey will sing a group of old English works "How Sweet is She," Anonymous, "Nymphs and Shepherds," Purcell, "I've been Roaming," Horn and "A Pastoral," Carey and a French group consisting of "Chant Veneitien," Remberg, "Chanson Triste," Duparc, "Mendel," Debussy, "Hanson Provencal," Debussy, "M. Cunningham's contributions will be "In Questa Tomba," Beethoven, and old "Aria" by Marcello and numbers by Charpentier and Pierre.

At the farewell concert next Thursday night, February 6, the duets will be "Neue Liebe, Neues Leben," Ries, "Wanderer's Night Song," Rubinstein, "Come Haste to the Dance," Sinding and "Serenade," Herman. Mme. Rider-Kelsey will sing works by La Forge, Sinding, Grieg, Henschel, MacDowell, and Downing and Mr. Cunningham gems by Rubinstein, Wolf, Brahms, Hindach, Rachmaninoff, La Forge and Kelly. The sale of seats for these concerts is now in progress at both Sherman, Clay & Co.'s, and Kohler & Chase's. Now here is an opportunity for those, who are continually complaining that the American artists of the concert platform never receive any attention, to demonstrate that the manager should give us more of this class of concerts. Let them show by their attendance at these concerts that our music lovers will respond when the artists are truly great and do not have the prestige of a grand opera career. Here are two really great, legitimate concert singers of American birth and training—will our public respond?

## THE MISCHA ELMAN CONCERTS.

Mischa Elman, the sensational young Russian Violin virtuoso, will give three magnificent programs at Scottish Rite Auditorium under the Greenbaum management, the dates being next Sunday afternoon, February 3, Friday night, February 14, and Saturday afternoon, February 16. Mischa Elman is creating a public sensation that never before in the East this season, in fact his success is so colossal that although his season is but half finished, he has not a single open date left and he has been re-engaged for forty concerts next season, twenty of which will be played on tour with the New York Philharmonic Orchestra. Of course, the Elman tone is still the unique feature of this artist's playing—it is as unique as is the same quality in the voice of Caruso. It is this glorious gift that has made Elman in a class by himself, ever since he first appeared in public as a lad of fifteen. It is the big musical side of his art that Mischa Elman has developed so wonderfully and whereas in former years, he was hailed as a most remarkable genius, a wonderful virtuoso and a great violinist, he is now recognized as a master-player besides; one who plays with the authority that comes with maturing years and with the deepest feeling for the innermost meanings of the composers. As one New York critic expressed himself: "If Mischa Elman continues to develop in the next five years as he has in the past, he will set a new standard of violin playing by the time he is thirty."

The accompanist for Mr. Elman will again be Percy Kahn. The program for the first concert is as follows: "Sonata," F major for piano and violin, Beethoven, "Concerto," F sharp minor, Ernst, "Sonata," D major, Handel, (a) "Nocturne," Op. 27, No. 2, Chopin-Wilhelms; (b) "Waltzer," Hummel-Burmester, (c) "Love Song," Sammartini-Elman, (d) "Hungarian Dance," No. 7, Brahms-Joachim; (e) "Palmisti," Paganini. The Friday evening concert which is given at the special request of many who cannot attend the afternoon concerts, will have the following beautiful offering, "Sonata" in D, Op. 12, No. 1, Beethoven; "Concerto," G minor, Brahms; "Sonata," G minor, (The Devil's Trill), Tartini; (a) "Albionblatt," Wagner (b) "Menuet," Haydn-Burmester, (c) "Voices of



MISCHA ELMAN

The Sensationally Successful Violin Virtuoso Who Will Appear at Scottish Rite Auditorium, Feb. 3, 14, and 16

the Woods," Paganini-Vogrich (d) "Scilienne et Rigandon," Francoeur-Kreisler; "Zigeunerweisen," Sarasate. The farewell Elman concert will be given Sunday afternoon, February 16, with this program, "Sonata," No. 10, Mozart; "Concerto," Goldmark; "Sonata," E major, Handel; (a) "Melodie," Gluck-Wilhelm; (b) "Menuet," Haydn, (c) "Serenade," Schubert-Elman, (d) "Gavotte," Mozart-Auer, (e) "Sarabande," Sulzer, (f) "Caprice Basque," Sarasate.

The sale of seats for the three concerts will open next Wednesday at Sherman, Clay & Co.'s and Kohler & Chase's where mail orders may be addressed to Will L. Greenbaum. Mischa Elman will not appear in Oakland this season.

## NORDICA.

world-wide fame on the operatic stage, and also the first American to be invited to sing at the great Bayreuth Wagner Festivals, will give a single concert in this city the date being Sunday afternoon, February 23. This is an unexpected engagement, but it seems that the famous singer has to pass through this city en route from Canada to Texas and Manager Greenbaum has arranged to have her lay over for a few days here and give this one program. With Mme. Nordica will come William Morse Rummel, a talented violinist and Romayne Simmons, the well known accompanist, who has been associated with the Nordica tours for many years. The special program is now being arranged.

## SECOND WEEK OF OPERA AT VALENCIA.

The repertoire for the second week of the grand opera season by the Lambardi Company at the Valencia will be a most interesting one. Several works to be given are practically novelties, and while they have been given before in this city, it has only been once or twice. We refer particularly to Giordano's masterpiece "Andrea Chénier," founded on an incident of the French Revolution and extremely interesting both musically and dramatically. Massenet's sensational opera "Thais," and Mascagni's exquisite lyric gem "Amico Fritz." Here is the complete announcement. This Saturday afternoon, February 1st, "Lucia" with Vicarino and Agostini; this Saturday night, "Aida," with Adaberto, Fox and Polco; Sunday night "Il Trovatore," with either Adaberto or Bertossi, Fox, Polco, Giovacchini and Martino and this will be repeated next Saturday night, February 8; Monday and Thursday nights, "Andrea Chénier," with Adaberto, Fox and Polco; Tuesday night and Saturday afternoon "Thais," with Vicarino if the title role; Wednesday night "Faust," with Bertossi, Bellingeri and Martino and Friday night "Amico Fritz," with Bertossi, Agostini and Nicoletti. For the third week of the season, "Otello," "Mignon," and the first production in America outside of the Metropolitan Opera House of Cilea's dramatic work, "Adrienne Lecouvreur," with the same plot as the famous play which has been an important offering during the career of Mme. Sarah Bernhardt. The operatic setting is said to retain all the great interest of the drama. The box office for the Lambardi season will be maintained at Sherman, Clay & Co.'s throughout the entire time.

The Opening Performance of "Faust," Tuesday, January 28th.—The opening performance of "Faust," by the Lambardi Company, Tuesday evening, was a triumph in several conspicuous particulars. It was particularly a night of success for Martino as "Mephistopheles." The occasion also called out the ensemble equipment of the company. Very seldom has a choir been piloted through the "Soldier's Chorus" with greater exactitude in the fulfillment of all the requirements than on this occasion. Then again, the performance, compared with almost any rendering of Gounod's most exacting opera, that has been seen in San Francisco in years, was entitled to take rank in all around human interest and

tuneful delight. The dramatic side of the work was well brought out. Bertossi was a convincing and conscientious "Marguerite," and, indeed, she managed to imbue the role with much of delicacy. The "Faust" was G. Bellingeri, a local singer who made his debut. His voice has a pleasing lyrical quality and his compass is good. He had youth, ambition and voice—the latter, probably due to the nervousness of a debut, not always on the pitch. M. Giovacchini was the "Valentine." He has abundant voice of a robust quality which he uses with much vigor. The "Valentine" role permits all of that.

There were places in the performance that could have been bettered. But this is true of any "Faust" rendering of modern years in San Francisco. Arturo Bovi deserves to be complimented for the manner in which he kept his musical forces in hand. The test of "Faust" is whether the audience desire to attend it again. I will say frankly that it would please me to hear it repeated before the close of the season. The comments after the opening night of the opera were generally complimentary and the applause indicated that much pleasure was experienced by the hearers.

DAVID H. WALKER.

## FURTHER PROGRESS ON OPERA HOUSE.

(From the San Francisco Chronicle of January 27).

At a meeting of the Public Welfare Committee, yesterday afternoon, the contract between the city and the Musical Association for the construction of the San Francisco Opera House in the civic center was discussed, section by section, and approved. This contract has already been signed by the officers of the Musical Association, and the final sanction of the city, authorizing the Mayor to sign, will be given at tomorrow's meeting of the Board of Supervisors. It was announced by John Martin that the subscription for seats and boxes would amount to fully \$1,000,000 instead of \$750,000, as pledged in the contract. Chairman Payot presented the following enumeration of the seating capacity of the opera house: Orchestra seats, 592; Box seats, first tier, 108; Box seats, second tier, 126; Proscenium box seats, 16; Loges, seats, 136; Balcony seats, 749; Total seating capacity, 2,185; Subscription seats sold, 616; seats open to public, 1,569.

It was also stated that all subscription seats would be placed on general sale whenever they are not used by the subscribers. There are 500 seats in the orchestra, of which 230 are sold to subscribers, and according to the terms of the contract, 400 seats in the family circle must be placed on general sale at noon of the day of any performance.

The section in the contract which provided that the city should pay for the heat, exterior lighting and water, was stricken out, with the consent of Martin and E. S. Heller, representing the Musical Association. There was also some discussion on the section which provides that nine of the fifteen directors shall be nominated by the Musical Association, and that the contract shall be in perpetuity, but no better method for keeping the control out of politics being presented, it was adopted by the committee as written. The other six directors are to be the Mayor, the president of the Board of Education, a Supervisor and a citizen appointed by the Mayor and a professor from the University of California, and from the Leland Stanford Jr. University, to be designated by the president of each University.

An interesting comparison of the seating capacity of the proposed San Francisco Opera House in seating capacity with others was given as follows: Metropolitan Opera House, New York, 3200; London, 3000; San Francisco, 2185; Milan, 2113; Paris, 2092. Some opposition was voiced by members of the Labor Council, but John Martin replied that if the donors had any ulterior motives or purposes to gain it would be perfectly easy for them to buy a location on Van Ness avenue for \$200,000 and build independently of the city.

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The Berkeley Piano Club held its first meeting of the year 1913 on Wednesday morning, January 15th. Mrs. Blanche Ashley, the well known pianist, together with Herbert Riley, the accomplished cello virtuoso, interpreted the Sonata in D minor for piano and violoncello by Corelli. This sonata was originally written for harpsichord and viol da gamba. The sonata consists of four movements of which the second is the favorite. A Gavotte by Bach was played as encore. The club was so pleased with Mr. Riley's playing that members suggested to give a special concert for him. Other numbers on the program were: Classic songs, Miss Ruby Moore; Miss Harriet Thompson, Fireside Tales by MacDowell, and Miss Janet Torrey, Capriccio by Longo. The club expressed appreciation to Mrs. Ashley and the program committee for the exquisite program and musicianly playing.

The 341st recital of the Sacramento Saturday Club took place on January 11th and the program presented on this occasion was as follows: Schubert—Menuet from op. 78, Beethoven—Lento assai, cantante e tranquillo from op. 135, Leclair—Sarabande et Tambourin, Dr. Arthur Heft, first violin, Mrs. Alice Steppan, second violin, Mr. A. Lindemeyer, Viola, Mr. Martin Golinsky, Cello; Salter—Love's Epitome, In the Garden, She is Mine, Dear Hand Close Held in Mine, Requiem, Mrs. William Murrell, Miss Zueletta Geery at the piano; Dolmetsch—Valse lente, op. 23, Lavalée—Le Papillon, op. 18, Miss Imogen Peary; Nicholas Prouty—The Night Has a Thousand Eyes; Hubert Bath—In a Gondola, Handel—Why do the Nations (Messiah), Mr. Homer Henley, Miss Ruth Pepper at the piano; Goldmark—Serenade (Rustic Wedding), Miss Zueletta Geery, Mrs. Joseph Ryan.

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## MUSIC ACROSS THE BAY

By ELIZABETH WESTGATE

Oakland, January 26, 1913.

The Berkeley Musical Association announces the second concert of the third season for next Thursday evening, in Harmon Gymnasium. On this occasion the distinguished artists, Madame Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone, with Miss Winnifred Mayhall as accompanist, will give a program to delight those who appreciate a well-balanced list of thoroughly interesting songs. Mr. and Mrs. Cunningham and Mrs. Kelsey came across the continent without delay in spite of snows and other matters which might have held them back, but fortunately did not. The large audience which invariably assembles at the concerts of this most successful Association will be an inspiration to the singers.

Professor Eugene Neustadt, for twenty years director of the department of modern languages in an Edinburgh (Scotland) College, is to undertake a class for the study of French and German as applied to and connected with singing. Poems and other literature will constitute the work of the class, so that the student may acquire a correct pronunciation, although a technical study of French and German is not planned in this course. Singers wishing to become members of this class should apply to Mr. Jordan, the secretary of the California Institute of Musical Art, connected with the Horton School.



MISS HAZEL HESS

The Skillful Young Pianist and President of the Mansfeld Club

ed with singing. Poems and other literature will constitute the work of the class, so that the student may acquire a correct pronunciation, although a technical study of French and German is not planned in this course. Singers wishing to become members of this class should apply to Mr. Jordan, the secretary of the California Institute of Musical Art, connected with the Horton School.

In the same connection, at the Horton School, Miss Elizabeth Simpson will deliver a series of six lectures on composers beginning with Bach (naturally) and ending with Debussy. The lectures, also, are to be in no sense technical, but it is hoped that they will assist those who attend to gain a general knowledge of the subjects treated. Among those who will give musical illustrations are Frederick Biggerstaff, Charles Blank, William Carruth, Thomas Woodcock, Howard Pratt, Madame Neustadt, and members of the Stewart Orchestra. It is of course known that Alexander Stewart is the director of the Institute.

Mrs. Josephine Crew Aylwin will present a piano pupil next Saturday, in Unity Hall, Berkeley. Miss Elsie Koenig will play two movements from the Beethoven Sonata, op. 26, some shorter pieces, and, with Mrs. Aylwin, the attractive concerto opus 69 of Hiller. Three of Mrs. Aylwin's songs will be sung by her sister, Mrs. Carolyn Crew Hill, whose beautiful voice has given pleasure to a large number of people in church choirs and in concerts.

Miss Gray-Oliver, an exceptionally gifted and successful pupil of Madame M. Tromboni, has been exceedingly busy lately filling engagements before numerous prominent clubs in this city and vicinity. Thanks to an excellent mezzo soprano voice, used with much emotional coloring and intelligence, Miss Oliver is becoming quite a favorite in private musical circles.

The Mansfeld Club held its regular meeting on Thursday, January 24, at Mr. Mansfeld's studio. After a business meeting the following program was given: Silver Spring (Mason), Caprese (Finch), Habenero (Braguoch), Lurane Ewing, Andante Spianato (Polonaise), Op. 22 (Chopin), Edith Sellers, Plumerio (Chorus), Wagner-Liszt, Rhapsodie Paraphrase (Liszt), Stella Howell, Consolation No. 12 (Liszt), Anita Hamilton, Concerto (Cecil Cowles), Cecil Cowles.

The Mansfeld Club will give its Twenty-fifth Piano Recital at Century Club Hall on Wednesday evening, February 5th. An excellent program containing compositions by Grieg, Liszt, Gluck-Brahms, Henselt, Chopin, Poldini, Wagner-Liszt, Verdi-Liszt, will be interpreted by such efficient young pianists as: Miss Esther Hjelte, Miss Edith A. Sellers, Miss Hazel H. Hess, Miss Stella Howell, and Miss Frances Wilson.

Mr. and Mrs. G. M. Allen gave a reception to Mr. and Mrs. Warren D. Allen, at their family residence at 2738 Regent street, Berkeley, on Thursday evening, January 23d. A large number of guests were in attendance, and the evening was pleasantly spent with a musical program and dainty refreshments. Warren D. Allen, the well known and capable pianist, and Miss Esther Hjelte, an exceptionally talented and intelligent contralto soloist, were married at the bride's home in Indianapolis, on December 30th. While some of Mr. Allen's friends were no doubt suspecting the event, they did not believe it to be quite so soon, and Mr. Allen surely sprung a surprise. Mr. and Mrs. Allen will soon be heard in concert together.

Madame Isabella Marks, the well known vocal teacher, has issued invitations for a pupil recital which will take place at Kohler & Chase Hall, on Wednesday evening, February 5th. An extensive program has been prepared, and the same will be interpreted by Miss Helen Cullenane, Miss Clarice Davis, Miss Etta Jacobs, Miss Eda Halbritter, Mrs. Alice Forrester, Miss Leota Rhoads, Miss Celie Trainer, and Miss Mary Ordway Brookover. These pupils will be assisted by Mrs. Mary C. Coffin, violin, Mrs. Mary Ordway Brookover, and Miss Louise Gilbert, piano.

Louis Persinger, violinist gave his second New York recital, on Tuesday afternoon, January 14th, at the New Aeolian Hall, New York and presented the following program: Haendel—Sonata, E Major; Mozart—Concerto, E flat; (a) Desplantes-Nachez—Intrada, (b) Muffat-Press—Rigaudon, (c) Gretry-Franco—Danse legere, (d) Pugnani-Kreisler—Prelude and Allegro; Cesar Franck—Sonata, A Major; (a) Schubert-Wilhelm—Ave Maria, (b) Zimbalist—Hebrew Air and Dance, (c) Wieniawski-Thibaud—Saltarelle. Samuel Chotzinoff at the piano.

At the 34th recital of the Saturday Club in Sacramento, Brabazon Lowther was the soloist, with Uda Waldrop at the piano. The following program was presented: Giordani—Caro mio ben, Verdi—Requiem, Aria, Infelice, e tu credervi (Ernani); Old French, XV. Century—L'Amour de moy, Massenet—Requiem and Aria, Promesse de mon avenir (Le Roi de Labore); Handel—Plaisir qui passe, Reynaldo Hahn—D'une Prison, Paul Puget—Chanson de route, Alfredo Barbilotti—Si je pouvais mourir; Brahms—Von ewiger Liebe, Vergebliches Ständchen, Grieg—Ich liebe dich, Schubert—Die Forelle, Erkönig; Cyril Scott—A Reflection, G. O'Connor-Morris—Yesterday and To-Day, (Dedicated to Brabazon Lowther); Bruno Huhn—Javicus, Roger Quilter—Mistress Mine, Maud Valerie White—King Charles.

Leon Rains presented the following recital program on Saturday evening, January 11th, in Aeolian Hall, in New York: Der Wanderer, Op. 4, No. 1 (Franz Schubert), Der Doppelgänger, Schwängesang, No. 13, Franz Schubert), Auf dem Kirchhof, Op. 105, No. 4, (Joh. Brahms), Verrat, Op. 105, No. 5, (Joh. Brahms); Gesellenlied, Der Tambour, Der Genesene an die Hoffnung, Der Freureiter (Hugo Wolf); Die Bernsteinhöhe, Op. 11, No. 14 (Hans Sommer), Nacht, Op. 9, No. 5 (Hans Sommer), Ellen, Op. 5, No. 5 (Roland Roquet), Herdglück, Op. 5, No. 1 (Roland Roquet); Zueignung, Op. 10, No. 1, Winternacht, Op. 15, No. 4, Mit deinen blauen Augen, Op. 56, No. 4, Lied des Steinklopfers, Op. 49, No. 4 (Richard Strauss), Roland Boquet at the Piano.

### KOHLER & CHASE MUSIC MATINEE.

The soloist for next Saturday afternoon's Music Matinee at Kohler & Chase Hall, will be Mrs. Waldeck Biers, soprano. Mrs. Biers possesses a very ringing and impressive voice. She is a Lieder singer of many accomplishments and experience, and her numbers will include a group of very interesting compositions. In addition to the solos of Mrs. Biers, there will be very excellent instrumental selections for the Pianola Piano and the Aeolian Pipe Organ. Among these will be of special interest, Liszt's Sixth Hungarian Rhapsody and Wagner's Vorspiel to Lohengrin.

### THE JANPOLSKI CONCERT NEXT FRIDAY.

Albert Gregorowich Janpolski, the famous Russian baritone, will appear in one concert at Kohler & Chase Hall, next Friday evening, February 7th, under the direction of Mrs. E. M. S. Fite. The program to be presented by Mr. Janpolski on this occasion, will include the following varied works: Old Italian Songs—(a) Placer d'Amor (1784) (Marini), (b) Arioso—Falsstaff (1816) (Verdi), (c) Come Ragazzo di Sol (Caldara), (d) A Pastoral, Modern German Songs—(a) Babylon (Dvorak), (b) Verrath (Treacher) (Brahms), (c) Sehnsucht (Longing) (R. Strauss), (d) Wasserlied (Grieg); Arla, "Tyranne Love" (from Susanna), (Händel), Or Recit. and Aria from Opera "Eugen Onegin" (in the Russian) (Tschalkowsky); Russian Songs—(a)

Was, be Freedom's Kunnikoff (b) Approach of Spring (Rachmannoff), (c) Barge Song, (d) Kalinka (Russian Folk Song), English Songs—(a) Long Ago (Mr. Lowellyn), (b) Rolling Down to Rio (German), (c) No More (Henschel), (d) Goodnight (Rubinstein).

For additional information we gladly quote the following from Janpolski's managers' announcements: "After Gregorowich Janpolski, the noted Russian baritone, needs no introduction to the American public, for no singer that has visited this country in recent years has attracted more widespread attention than this one great artist that has come to America from Russia. The critics and public from one side of the continent to the other, unanimously have claimed that his voice is one of the most marvelously beautiful ever heard; rich, sympathetic, and of extraordinary range that his diction in the many languages he sings is perfect, and his line mentality, versatility and interpretative art place him in the foremost ranks of the world's great artists."

It is always interesting to recount the history of Mr. Janpolski's unusual career. Born in Kiev, Russia, he belongs to a distinguished Russian family which has numbered amongst its members some of the most noted singers of Russia. He started his musical career as a boy of eight, as alto soloist in one of the large Russian churches. Later his family objected to his taking up music as a profession, on account of the unusual ability which his scholarly pursuits but the young man was not to be persuaded, and after his college course was completed, he was permitted to continue his musical studies. Leaving Russia, he worked under some of the most eminent masters of Europe, acquiring the languages of various countries with the proficiency so characteristic of the Russians, and delving deeply into their literature, he seriously and earnestly equipped himself for life's work, with the result that today he is recognized as absolute authority on the interpretation of the German lied, French and Italian arias and songs.

In the interpretation of Oratorio Mr. Janpolski stands pre-eminent. Perhaps in no field is his splendid musicianship and histrionic ability given better opportunity, and his appearance with leading choral societies of the country, has proven a note-worthy event. As a tribute to a Russian, a critic recently wrote: "In the exquisite clearness of his enunciation and the elegance of his diction, Mr. Janpolski has few equals on the Oratorio stage." From his early twenties, when he made his debut with the London Symphony Orchestra, Europe pronounced him an artist of great ability.

Since Mr. Janpolski came to America, several seasons ago, he has appeared with the most prominent musical organizations, having been soloist several times with the New York, Russian, Thomas, Philadelphia, St. Paul, Minneapolis and Seattle Symphony Orchestras, and with the various Oratorio Societies, and in Recitals throughout the country. Janpolski enjoys the distinction, as is most fitting, of having been the first to introduce in this country the famous arias of the older and modern Russian composers, also the historic ballads and the quaint, weird folksongs, singing them in the original text of their mother tongue and he is today the only prominent Russian singer in America.

The prices of admission will be \$1.00 and \$1.50, and the tickets are now on sale at Kohler & Chase's, and at the St. Francis Hotel office. Judging from the numerous press comments published about Mr. Janpolski, this artist is well worth hearing.

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(Signed)

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### ORPHEUM.

Mrs. Langtry (Lady de Bath), is proving a great success at the Orpheum. For next week, which will be the last of her engagement, she will present "Mrs. Justice Drake," which is described as a fantasy. The action of the sketch is laid in 1929, and it is said to afford Mrs. Langtry the best vaudeville opportunity she has yet had. James H. Cullen, who is now playing his fourteenth consecutive year on the Orpheum Circuit, will be included in the new bill. Each season he comes as an old-time act, and each season he surprises his audience by having new material that is as good or better than he won their approval with on preceding visits. He is a storehouse of good stories, always abounds in comical parodies, and has a number of unique songs with fun as their principal reason for being. George W. Barry and Maude Wolford will present their tinsel comedy novelty "At the Song Booth," in which they will introduce their own typical, topical, thinking songs. They also indulge in amusing dialogue and in a variety of ways afford a most pleasant quarter of an hour's entertainment.

The Hess Sisters will make their first appearance here. They are deservedly in the front rank of terpsichorean artists. These two girls are dainty and graceful and were prominent features with the "Follies of 1911," "The Wintergarden," "The Moulin Rouge," "The Summer Widowers," "The Jolly Bachelors," and "The Henpecks." Their program includes representative dances of various nations. Ethel May Barker, a youthful violinist, known as the juvenile virtuoso, will be heard in a wide range of selections and for each she has an appropriate costume. Schenck Brothers, a most wonderful team of athletes and equilibrists, who have recently arrived from Europe, will be seen for the first time in this city.

Will M. Cressy and Blanche Dayne will present next week, which will be their third and last, a brand new Cressy playlet entitled "The Man Who Remembered," in which Mr. Cressy and Miss Dayne will impersonate respectively, two strikingly original characters. For the finish of his act, Cressy promises something rather difficult. He says he will sit absolutely motionless and silent for three minutes, thinking, and make the audience follow his train of thought as attentively as if he disclosed it in words. Lolo, the Sioux Indian Mystic, who is creating a profound sensation will also close her engagement with this bill.

### MUSICAL COMEDY AT ALCAZAR.

George M. Cohan's musical comedy, "The Talk of New York," will be given its first presentation in San Francisco, next Monday night, at the Alcazar, with Evelyn Vaughan, Bert Lytell, the full strength of the regular company, a number of specially-engaged players, a large and well-drilled chorus and an augmented orchestra interpreting the lines and melodies. This production of the prolific Mr. Cohan is a sequel to his "Forty-Five Minutes From Broadway," which scored such a hit during the last Vaughan-Lytell season in the O'Farrell street playhouse, and rehearsals have shown

that it is even more entertaining than its predecessor. It follows the career of "Kid" Burns after he has acquired fortune on the racetrack, and shows him teaching his millionaire friends how to battle the lures of the confidence man and the adventures. Through a delightful mixture of speed-wrecking farce, effective melodrama and deft character-drawing are interspersed songs, pertinent to the passing situation and bearing the typical Cohanese swing, most of them introducing staturesque "show girls" and nimble "broilers" in vocal concert and terpsichorean endeavor.

It is unnecessary to inform the Alcazar "regulars" that Miss Vaughan, Mr. Lytell, and Mr. Ruggles can sing and dance no less acceptably than they act, for that was demonstrated by their work in "Forty-Five Minutes From Broadway," on the same stage a year ago. As for the Misses Outtrim and Mitchell, each of them has had experience in musical productions and proved her ability to do more than justice to the task she will have in "The Talk of New York." The chorus was selected from many applicants and is rich in talent and pithitude. Daily rehearsals of the music features during the last two weeks assure a smooth opening performance. Mr. Lytell will be seen as the newly-rich "Kid" Burns, Miss Vaughan as Geraldine Wilcox, the young woman he most admires; Louis Benson as her father, Dudley; Thomas Chatterton as her brother, Joe; Charles Ruggles as Freddy Stevens, an everyday young chap; Bert Wesner as Martin McFadden, what the name implies; Rhea Mitchell as his daughter, well liked by Freddy, and Irene Outtrim as Grace Palmer, a conventional adventuress. The remaining speaking characters—twenty-one of them—are appropriately bestowed. Elaborate staging is called for by each of the four acts, the places shown being a racetrack, the office of a New York hotel, Clermont and New Rochelle.

### A HERBERT OPERA AT THE CORT.

Oscar Hammerstein will present Florence Webber and the Hammerstein Comic Opera Company in "Naughty Marietta" at the Cort Theatre for the two weeks commencing Sunday night, February 24. The usual matinees will be given. Mr. Hammerstein, in placing Miss Webber at the head of his favorite company, selected a young American prima donna comedienne of exceptional promise. She possesses a really splendid voice, for no other would be able to interpret the role of "Naughty Marietta," and she can act, at least, such seems to be the unanimous opinion of our contemporaries, who are most generous in their praise. In the cast, Miss Webber has already established herself as a great favorite, but as this is her first trip to the Pacific Coast, it remains to be seen if she will delight us as she has the public elsewhere.

This also is the first time that Mr. Hammerstein has sent us a comic opera company. In the support of Miss Webber are a company of vocalists and comedians of renown and it is said that this organization is one of the best singing companies ever gathered together for a light opera. In addition to this, it is the identical company which supported Miss Webber all last season, with the single exception of the contralto. Practically

the entire original company which assisted Miss Webber the first time she sang Marietta will appear in San Francisco. "Naughty Marietta" is a comic opera in two acts.

### A DELIGHTFUL INVITATIONAL RECITAL.

Mrs. Frances Thoroughman gave a delightful invitational recital at her vocal studio in the Gaffney Building on Sunday evening, January 19th. This event was given in honor of Mrs. Carrie Stone Freeman of Los Angeles who sang a number of her own compositions with instantaneous success. The words to Mrs. Freeman's songs were written by Mrs. Lucy Chase Bell, who was also present on this occasion. Mrs. Frances Thoroughman also delighted the auditors by singing a number of classic works in a big, resonant soprano voice, and with fine expression. John C. Manning, pianist, and Giuseppe Jollain, violinist, both artists of the highest standing added to the excellence of the program. Mrs. Freeman also sang with much success for the Bell Society in Oakland on Tuesday afternoon, January 21. The program rendered on the occasion of Mrs. Thoroughman's recital was as follows: Sonata D major, for violin and piano (Beethoven); Giuseppe Jollain, violin; Mrs. Freeman, piano; Songs—Rain Song, Babykin's Train Song, The Umbrella Party, The Wee White Bark on Slumber Sea, from Slumber Sea Chanteys by Carrie Stone Freeman, and sung by the composer; Violin and piano—Sea Folk, (Freeman), Mr. Jollain, composer at the piano, first time in San Francisco; Songs—There Cried a Bird (Schindler), Zueitenn (Strauss), In the Time of Rosebud's Blooming (Hadley); Frances Thoroughman, Mrs. R. Hay Chapman, at the piano; Songs—Easterlute (Freeman), with violin obligato by Mr. Jollain, Carrie Stone Freeman; Aria from Louise (Charpentier), Come to the Garden Love (Slater), Frances Thoroughman, Mrs. Chapman at the piano; Songs—Twilight, Lullaby, In my Dreams, Bye, Honey Lull, Bye, Bye! (Freeman), Carrie Stone Freeman; Cavatina for Violin (Freeman), Mr. Jollain, composer at the piano.

In a recent issue of an Eastern musical journal, appeared the following about Mrs. Freeman: "Carrie Stone Freeman, composer-pianist of Los Angeles, is one of the most active musicians among the club workers of her city. One of her recent publications is Slumber Sea Chanteys. Charles Stuart Pratt, former editor of Wide Awake and Little Folks, says: 'I have had a little adventure in literature. I have read Slumber Sea Chanteys, verses by Lucia Chase Bell James, music by Carrie Stone Freeman. After most other books, this is like leaving the straight, worn sidewalk and striking across untrodden fields.' It is now, interesting and delightful. The Chanteys have the atmosphere of real father and mother improvisations, except the Cricket's Song, which, however, with its musical accompaniment, is so charming, that like Emerson's Phosphor, it is an excuse for being. The music strikes me as being a literary music, by which I mean music that is literary and emphasizes and supplements the set words."



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Price 10 Cents

## ELMAN PLAYS TOMORROW—TIVOLI BEGINS SEASON SALE MONDAY

Mischa Elman, the young Russian violinist, who can make his instrument sing into one's very heart with a tone that is almost human, will give his first concert at Scottish Rite Auditorium this Sunday afternoon, February 9th, at 2:30 assisted as usual by that splendid pianist, Percy Kahn of London. From all Eastern reports Elman is coming to us a bigger and greater player than ever. His development is said to be prodigious as naturally to be expected from such a gifted youth with mental capacity to grasp the inner meanings of things as he grew older. This genius first played for us when he was seventeen years old; he returns a man of twenty-one and has passed the stage so anxiously awaited for in the lives of all young geniuses, when they either go forward or commence to retrograde. Elman is now in the class of the master-players and yet he retains that glorious charm of youth and the "Elman Tone," as Mand Powell calls it. No one living can evoke the same quality of tone from the violin as Mischa Elman—it is as unique as is the voice of Caruso.

Here is the program for the auspicious event: Sonata F major (Beethoven); Concerto F sharp minor (Ernst); Sonata D major (Handel); (a) Nocturne Op. 27, No. 2 (Chopin-Wilhelmj), (b) Walzer (Hummel-Burmester), (c) Loe Song (Sammartini-Elman), (d) Hungarian Dance, No. 7 (Brahms-Joachim); I Palpit (Paganini).

By special request, Manager Greenbaum has arranged one evening concert for Elman as many who desire to hear him find it impossible to attend on Sunday afternoons. The concert will be given next Friday night, Feb. 14, with the following beautiful program: Sonata D, Op. 12, No. 1 (Beethoven); Concerto in G minor (Brahms); Sonata, G minor (Devil's Tail) (Tartini); (a) Albumblatt (Wagner), (b) Menuet (Haydn-Burmester), (c) Voice of the Woods (Paganini-Vogrich), (d) Siebenne et Rigaudon (Francoeur-Kreisler); Zigeunerweisen (Sarasate).

The farewell Elman concert will be given next Sunday afternoon, February 16, when we are promised the rarely played "Concerto" by Goldmark.

Here is the complete program for this last concert: Sonata No. 19 (Mozart); Concerto (Goldmark); Sonata E major (Handel); (a) Melodie (Gluck-Wilhelmj), (b) Menuet (Haydn); (c) Serenade (Schubert-Elman), (d) Gavotte (Mozart-Auer); (e) Sarabande (Sulzer); (f) Caprice Basque (Sarasate).

The sale of seats is now in progress at Sherman, Clay & Co.'s and Kohler & Chase's, where mail orders will receive prompt attention. On Sundays the box office will be open at Scottish Rite Auditorium. Elman will not play in Oakland on this visit.

### TIVOLI OPERA HOUSE ANNOUNCEMENTS.

The readers of the Pacific Coast Musical Review have no doubt seen the advertisement in the daily papers this week which announce the forthcoming grand opera season at the Tivoli Opera House. For the benefit of those readers of this paper who live out of town and who possibly do not pay that attention to newspaper announcements of local events which they deserve, we desire to point out the salient features of this announcement. The Chicago Grand Opera Company of three hundred artists, of which Andreas Dipple is the general director, will dedicate the new Tivoli Opera House with a season of grand opera beginning Wednesday evening, March 12th, 1913. The company will consist of the following artists: Soprani, Mary Garden, Jane Osborn Hanna, Minnie Stevens, Luisa Tetrazzini, Carolina White, Jenny Dufau, Helen Stanley, Mabel Blegenhan, Edna Dargatz, Marie Cayen, Helen Warren, Minnie Eganer, Contralto—Eleanor de Cisneros, Louise Pratt, Miraclet Keyes, Ruby Heyl, Adele Legard; Tenors—Charles Dalmore, Aristodemo Giorgini, George Hamilton, Giuseppe Gandenzi, Edmund Warnery, Emilio Venturini, Kent Schoenert and Francesco Daddi; Baritone Hector Dufranne, Mario Sammarco, Clarence Whitehill, Giovanni Polese, Arnold Crabbe, George Mascall, Nicolo Fossola, Aurelio Bonaris, Frank Pressich; Bassi—Gustavo Hu-berduet, Henri Scott, Constantin Nicolai and Vittorio Trevisan; Ballet—Rosina Galli, Mlle. Hudak, Sig. Albertieri and Corps de Ballet of 36, Chorus of 75 and orchestra of 60; Musical Directors Chiofante Campanini, Marcel Charlier, and Ettore Perosio.

The repertoire includes the following operas: Thais, Louise, Le Jongleur de Notre Dame, The Jewels of the Madonna, Natoma, Tristan and Isolde, Die Walkure, La Traviata, Lucia de Lammermoor, Rigobetta, Camion, Chispino e la Comare, The Secret of Suzanna, The Tales of Hoffman, Hansel and Gretel, Nook, Pagliacci, I Dispetti Amati. The public subscription sale of season tickets will open at the Sutter street box office of Sherman Clay & Co., on Monday morning, February 10, at 9 o'clock. Mail applications from all points for season tickets will now be received, covering series A of sixteen performances, and series B and C of eight performances each, accompanied by check or money order and designating the location preferred. Seats will be allotted as near the desired location as possible. The scale of prices for the season will be as follows: Entire

Orchestra floor, \$7 a seat, on a subscription basis of 16 or 8 performances; Dress Circle first three rows, \$7; Dress Circle, next five rows, \$6 a seat; Dress Circle next five rows, \$5; Dress Circle next two rows, \$1, Family Circle, first three rows, \$3; balance of family circle \$2. These prices are only in force in case season tickets for sixteen or eight performances are taken at one time. Further information regarding season subscriptions can be had at the Sutter Street box office of Sherman, Clay & Co. All communications and inquiries should be addressed to W. H. Leahy, care Sherman, Clay & Co., Sutter and Kearny Streets, San Francisco, Cal.

### GRAND OPERA SEASON AT THE VALENCIA.

The Lombardi Opera Company is continuing to give performances of grand opera at the Valencia Theatre.



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such as has never before been heard in this city, or in fact in any other city in America at ordinary theatre prices and many of the performers are superior to some cities by companies charging three times as much. There are no odd nights, the company being so large that each and every cast is a fine one and the chorus and orchestra are really superb.

This Saturday night, Feb. 8, "Il Trovatore" will be given with Adalberto, Felo, Folco and Gioacchini and Sunday night's offering will be "La Tosca" which made such a great success last week. On Monday night, "The Barber of Seville" will give ample opportunity for Viarmino to display her really marvelous coloratura qualities. Giordano, "Folco," will be given on Tuesday night with Adalberto, Ascanini and Gioacchini. The story of "Folco" is identical with that of the well known play by Victorien Sardou. Wednesday night "La Traviata" with Viarmino, Folco and Niedoletti. Thursday night Verdi's "Otello" with Adalberto, Folco and Gioacchini. Friday night "Thais." Saturday matinee "Andrea

Chenier," and Saturday night the double bill of "Cavaleria Rusticana" and "I Pagliacci" will complete the week's repertoire. Mlle. Flora Arroya, a very beautiful and famous prima donna, has been especially secured to sing the role of Nedda in the "I Pagliacci" performance. Manager Greenbaum thinks he has made a "discovery" in this artist.

For the final week of the season, the first production in America, outside of the Metropolitan, of Cilea's exquisite operatic setting of the famous play, "Adrienne Lecouvreur" will be given. This work is said to be one of the modern masterpieces. Other works to be given the farewell week will be "Mignon," "Otello," and repetitions of other favorites. Box offices are maintained at both Sherman Clay & Co's and the Valencia Theatre.

### MME. NORDICA.

Mme. Lillian Nordica, the famous American dramatic soprano, who bears the proud distinction of having been the first of our countrywomen to be invited to appear at the Wagner Festivals in Bayreuth, and who is one of the great operatic stars who is equally at home on the concert stage as on the boards of the theatre, will give a special concert at the Columbia Theatre on Sunday afternoon, February 23, assisted by William Morse Rummel, violinist, and Romaine Simmons, pianist. Manager Greenbaum happened to learn that Mme. Nordica was passing through this city en route to Texas from Canada and induced her to lay over here long enough to give at least this one concert. A special program is now being prepared and will be shortly announced. The concert will be a popular one in both character and price, although the program will be of the highest musical standard, but it will contain the works with which Mme. Nordica might be said to have become identified such as "Ich Grolle Nicht," "The Erlking" and at least one or two of the big Wagnerian arias. Prices will range from 75 cents to \$2.00. It is probable that a concert will also be given in Oakland at Ye Liberty Playhouse.

### JULIE CULP.

The real sensation in the way of music of the very highest class in New York this season has been the work of Julie Culp, the Dutch lieder singer. The critics all agree that here is the finest work in this line ever heard in the metropolis. She sings with all the authority of Dr. Wagner, but with a voice of exquisite beauty, and she possesses a personal charm both in looks and manner that immediately wins every heart in her audiences. It was originally intended to give two Culp recitals in New York, but it looks as if this number will have to be increased to ten. Manager Greenbaum will bring us this wonderful artist before the close of the season.

### THE RELATION OF MUSIC TO DANCING.

How many thousands of pianists, violinists and orchestral players have played works under the titles of "Pavane," "Gavotte," "Rigaudon," "Musette," etc., without really knowing the meaning or rather origin of these names and forms? Of course they know that they were originally dancing themes but how many have ever investigated the nature and character of these dances and the periods in which they were in vogue? When Adeline Genee, the daintiest, most charming and most cultivated dancer living, comes to this city with her enormous company direct from the Metropolitan Opera House, she shall have the opportunity of witnessing many of these beautiful old dances and hear the dainty melodies of Padre Martini, Gretry, Lully, Rameau and others used in the manner in which they were intended and played by a magnificent symphony orchestra under the baton of C. L. M. Glaser of London.

Mlle. Genee, assisted by the famous Russian dancer Volinin, Mlle. Schmolz, a corps de ballet and grand orchestra, and with all the original scenery and costumes copied from famous paintings of famous dancers in the galleries of Europe will open at the Valencia Theatre on Monday night, February 24. The first program is called "La Danse" and is a complete history of the Torschichorean art from 1710 to 1854, illustrated by impersonations of the famous dancers such as Provost, Taghioni, De Salle, etc., and interpreted by solos, pas de deux, pas de quatuor and divertissements by the entire company. The second program will include the dramatic pantomime "La Camerata" followed by a number of special dances very much on the order of the Torschichorean programs only the dancing is of quite a different character. The London papers all agree that "Genee possesses all the charms of the past and with many more added." The price of season tickets will range from \$2.50 down to 50 cents. Orders may now be sent to Will. H. Leahy, care Sherman, Clay & Co's. The two programs will be given alternately.



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## NOT GUILTY, BROTHER GATES.

At this distance from the centers of music publication, it is hard to get at short notice a good variety of music for an orchestra which has not—as the symphony orchestra has—built up a good library. Consequently, People's-Concert Manager Chas. F. Edson, when in San Francisco, last week, tried to borrow or rent a few scores from the San Francisco Symphony Orchestra and Director Hadley. Did he get them? He did not. The Bay City Orchestra could not possibly lend to the struggling new orchestra in Los Angeles. Such is the musical fellowship in the city, which Br'er Metzger maintains does not smell to high heaven.

(Since when does Brother Gates suspect us of including Henry Hadley in San Francisco's musical fellowship? He evidently does not read this paper carefully. We could have told Mr. Edson where to get what he wanted without trouble. In the meantime what's the matter with the Los Angeles Symphony Orchestra and the musical fellowship of our Southern sister metropolis? Why did Mr. Edson not see Mr. Hamilton instead of Mr. Hadley? However, we excuse Brother Gates from answering these pertinent questions.)

## THE SAN FRANCISCO ORCHESTRA CONCERTS.

In the Argonaut of February 1st, is published such an excellent review of the symphony season just passed that the Pacific Coast Musical Review shall take pleasure in the permission of the publishers of the Argonaut, to reprint the article in its entirety in next week's issue. The review is written by Walter Anthony, the musical critic of the San Francisco Call, and it contains the facts in the case in a manner which we could not possibly improve upon. This paper has tried to point out the weaknesses of the symphony season in a manner most conducive to the musical intelligence of this community. We are glad that there are other people competent of judgment. The Sonata is written in D and represents opus 15 of this composer. The concert was one of the very best of this season, and it justified again the assumption that the Beel Quartet is an absolutely necessary educational feature of our musical life. On this occasion it was once more demonstrated that the Beel Quartet is singularly well qualified to interpret the classics. The reading of the Mozart Quartet was instructive because of its eloquent phrasing and its fine adherence to that dauntless sonata form. The two last movements were especially replete with the spirit of the work. Both rhythmically and emotionally, Mr. Beel and his associates succeeded in bringing out the essential beauties of the work. It was truly an enjoyable musical performance. The Sentana Quartet, which is an exact contrast to the Mozart work, was also presented with every requisite of that musicianship necessary to give it a just hearing. The many dramatic climaxes were brought out with precision and spontaneity. The Largo sostenuto movement was rendered with fine beauty of tone and exceptional ensemble effect. Surely it would be difficult to render a chamber music recital that represents to a greater degree the ideals of serious musicianship than this recital given by the Beel Quartet last Tuesday.

## FIFTH CONCERT OF THE BEEL QUARTET.

The Beel Quartet gave the fifth concert of its second season at the Colonial Ballroom of the St. Francis Hotel in the presence of one of the largest audiences of the year, on Tuesday evening, January 28th. The program included the Mozart Quartet in E flat, the Smetana Quartet in E minor, known under the title of "Aus meinem Leben" and a Sonata for piano and viola by a Spanish composer named Paul Juncos. The Sonata is written in D and represents opus 15 of this composer. The concert was one of the very best of this season, and it justified again the assumption that the Beel Quartet is an absolutely necessary educational feature of our musical life. On this occasion it was once more demonstrated that the Beel Quartet is singularly well qualified to interpret the classics. The reading of the Mozart Quartet was instructive because of its eloquent phrasing and its fine adherence to that dauntless sonata form. The two last movements were especially replete with the spirit of the work. Both rhythmically and emotionally, Mr. Beel and his associates succeeded in bringing out the essential beauties of the work. It was truly an enjoyable musical performance. The Sentana Quartet, which is an exact contrast to the Mozart work, was also presented with every requisite of that musicianship necessary to give it a just hearing. The many dramatic climaxes were brought out with precision and spontaneity. The Largo sostenuto movement was rendered with fine beauty of tone and exceptional ensemble effect. Surely it would be difficult to render a chamber music recital that represents to a greater degree the ideals of serious musicianship than this recital given by the Beel Quartet last Tuesday.

A most delightful feature of this concert was the interpretation of Paul Juncos Sonata for piano and viola. With a few rare exceptions, we did not care so much for the work itself, which is unnecessarily monotonous in spots, the first movement especially being devoted to constant repetitions of one or two themes of no particular importance. It is essentially Spanish in character, that is to say the first movement. However, the interpretation of the viola part compensated one fully for any disappointment one might have experienced in the work itself. Nathan Firestone is really a genius in some respects. His tone is big, round and impressive. It would perhaps have been still more beautiful had he possessed a superior instrument, to the one at his command. Mr. Firestone plays with his whole soul and simply SINGS upon the viola. He is one of the most talented and most intelligent musicians that have been introduced in San Francisco. As a viola soloist, we know of no one who is superior to him



ADELINE GENEÉ

The World's Greatest Dancer Who Will Appear at the Valencia Theatre During the Week Beginning Monday Evening, February 24th

in this vicinity. We might even say we know of no one in our experience who is his superior at this time. He does not only play with taste, but actually with inspiration, and this is the greatest praise we can bestow upon anyone. That Mr. Firestone was able to make much of this composition as he did, is in itself proof of his genius. Eugene Blanchard labored under serious disadvantages in his piano part of this Sonata.

There is hardly any opportunity to really show virtuosity. There are a few exceedingly difficult technical passages which Mr. Blanchard interpreted with consummate ease, thereby showing what he really could do where the opportunity presented to him. However, Mr. Blanchard made the very best of his difficult task and convinced his hearers that he is a musician of fine taste and a pianist of many superior accomplishments both from a technical as well as purely musically point of view. He was well deserving of the hearty applause which the audience bestowed upon him and Mr. Firestone alike.

ALFRED METZGER.

The sixth and last chamber music recital by the Beel Quartet will take place at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, February 18th. The program will include the Schubert Quintet in C major, which will be repeated by special desire and the Brahms Sextet. A crowded house should reward these industrious and accomplished musicians for the excellent work they have done during the season about to close.

## THE KELSEY-CUNNINGHAM PROGRAMS.

Mme. Corinne Rider Kelsey, soprano, and Claude Cunningham, baritone, with Miss Winifred Mayhall at the piano, gave two concerts under the direction of Will L. Greenbaum in this city this week. These events took place at Scottish Rite Auditorium on Sunday afternoon and on Tuesday evening. The programs were essentially concert programs and they should have been witnessed by every student who makes concert singing his or her task in musical life. Especially noteworthy were the duets which were surely object lessons in the vocal art. Especially delightful were the Mozart duets, which were sung with a blending of voices and a delivery of art that sticks to the memory and causes ripples of delight in one's veins. Both Miss Kelsey and Mr. Cunningham are consummate artists. Miss Kelsey possesses a clear, free soprano voice and her interpretation of the German Lieder gives proof of the fact that she has studied her art with that conscientiousness that makes truly accomplished singers. It was a delight to listen to her and the enthusiastic applause that rewarded her efforts last Sunday and Tuesday was well earned and well justified.

Mr. Cunningham is one of the finest baritone soloists ever heard in this city in concert. He is an ideal recital singer. His voice is smooth, big and open. His declamatory art is an example for students to imitate. He brings out the meaning of a composition in a man-

ner that delights the connoisseur, and it is a pity that not every concert goer turned out to admire his work. We have hardly ever enjoyed a group of Schumann, Strauss and Brahms quite so thoroughly as when we listened to Mr. Cunningham last Sunday, and we are exceedingly happy to make this concession, as it is not often that we can conscientiously bestow such unqualified praise upon an American artist. Both Mme. Rider-Kelsey and Claude Cunningham are exceedingly capable in the emulation of correct diction in whatever language they may sing in. They have fathomed the inner meaning of the words to which a song has been set, and in short they meet every possible requisite that contributes toward the correct and enjoyable exposition of a genuine concert program. If merit alone would come into consideration in the matter of concerts, the Kelsey-Cunningham concerts should always be crowded to the doors. If this is not the case, it is sufficient evidence for the fact that there is something radically wrong in the matter of concert attendance, and the sooner an improvement is noted in this respect, the better it will be for music in general.

ALFRED METZGER.

## ALCAZAR THEATRE.

That mirthful and melodious Cohan product, "The Talk of New York," will enter its second and last week at the Alcazar Theatre next Monday night with assurance that its house-filling magnetism will be retained until the final performance. This agreeable condition of things is due no less to the worth of the comedy itself than to the effectiveness of its interpretation by Evelyn Vaughan, Bert Lytell, the regular stock company and the specially-engaged players and chorus. It was the entire merit of the offering that crowned the opening presentation with success and sent forth an appreciative throng to eulogize "The Talk of New York" and make it prominent in the gossip of San Francisco. Admirers of its profile author agree that this sequel to "Forty-five Minutes from Broadway" is more thoroughly Cohanesque than anything else in his total output. Its action exceeds the speed limit, its dialogue is the acme of snappy wit, its scenes are an amusing mixture of drama and farce, its characters accurately-drawn types familiar to all observant Americans in general circulation, its musical interruptions tuneful and pertinent to the plot. And throughout its four acts is preserved the indefinable atmosphere that makes a "Cohan show" distinctive.

With such material, then, it is not surprising that the Alcazar's acting corps have scored a triumph no less pronounced than in any of their more serious vehicles since the Vaughan-Lytell season began. Indeed, they seem to keenly relish the opportunity to a robust prosaic portrayal and work in accordance with the spirit that actuated the author's creation of "Ed" Burns and the folk with whom his sudden appearance of wealth brings him in contact. That is a rare finish.

## THE CAROLINA WHITE CONCERTS.

Caroline White, the distinguished dramatic soprano of the Chicago Grand Opera Company, which will open the new Tivoli Opera House, appeared here in two concerts on Wednesday evening, January 29th, at Scottish Rite Auditorium and on Sunday evening, February 2d, at the Columbia Theatre. Miss White appeared here under the joint direction of W. H. Leahy and Frank W. Healy, and she was assisted by Theodora Sturkow Ryder, pianist, who played several solos as well as all the accompaniments. Miss White is of special interest to our music lovers by reason of the fact that she will be a prominent member of the company that is to dedicate the new Tivoli Opera House. The programs she presented were mainly intended to reveal Miss White as an operatic singer, and in this respect, the beautiful young artist surely met all the requirements. She proved herself to be a most excellent operatic soprano, but her qualifications as a concert singer were not of equal merit.

However, at this time, we need not consider Miss White from the standpoint of the concert artist. Her voice is of an exceptionally brilliant quality. It contains that silvery ring which is as rare as it is pleasing, and we can well imagine how such a voice will be enhanced by the necessary operatic accessories. In addition to a beautiful voice Miss White is the fortunate possessor of a most attractive personality. Her manager's designation of her as a stage beauty is not exaggerated. She surely is one of the most beautiful women on the stage—operatic and otherwise. Her programs were published in this paper during the last week and they contained essentially operatic arias and English



MISCHA ELMAN

The Great Violin Virtuoso Who Will Play at Scottish Rite Auditorium, Tomorrow

and Italian songs. That Miss White is capable to infuse more verve or temperament in her work we are certain, for her success in the opera in Chicago was a genuine one, and is not the result of imagination on the part of the press agent. We presume that the lack of interest manifested on the part of the public in Miss White as a concert singer somewhat dampened her ardor.

Miss White's accompanist, Theodora Sturkow Ryder, is a pianist of brilliant accomplishments. However, she is essentially a soloist and not an ideal accompanist. Even in her solo work, this enthusiastic delicate pianistic art has not yet fathomed the delicate possibilities of the instrument. She plays with too much vigor and not sufficient contrasts in phrasing. Her technique is exceedingly brilliant and quite accurate, but her interpretation is essentially notable for her technique, and hardly so for her musicianly skill or intellectual force. If Miss White desires to enter the concert field and experts to make as much of a success in this phase of vocal art as in that of the opera, she should study this art by itself and when she has grasped the inner meaning of the vocal classics, we believe that she would be able to attract large audiences, for she possesses ample personality and a voice to do justice to a concert program.

## COMIC OPERA AT THE CORT.

Florence Webber and the Hammerstein Comic Opera Company will commence their final week in "Naughty Marietta" at the Cort Theatre commencing Sunday night. Both star and opera have been warmly welcomed in San Francisco. Miss Webber has been declared to be one of the most captivating song birds ever heard here in light opera and the music of Victor Herbert is acknowledged to represent quite a satisfying score. Certain it is that Miss Webber is admirably suited to Mr. Herbert's music and as she practically the whole of "Naughty Marietta," it can be realized that a most pleasing combination is resulting.

The big song hits are the two solos by Miss Webber called the Italian Street song and the "Chariot" song; the perfectly glorious contralto solo on, "Noah the Southern Moon," most capably offered by Laurie Bauer, the possessor of a splendid voice; "The Falling in Love with Someone," and the choicest number of all, the "Dream Melody." There are fourteen other vocal numbers. "Bunny Pulls the Strings," a whimsical comedy by Graham Moffat, follows "Naughty Marietta" at the

Cort, the engagement commencing on Monday, February 17th. An all-Scottish company will interpret this unique play. Mail orders are now being received.

## MME. SARAH BERNHARDT AT THE ORPHEUM.

Madame Sarah Bernhardt will begin a two week's engagement at the Orpheum this Sunday matinee. Her repertoire for this week will be as follows: Sundays and Monday Matinees and Nights, 3rd act of "Lucrece Borgia"; Tuesday and Wednesday matinees and nights, the one act play "One Christmas Night"; Thursday matinee and night, 3rd act of "Theodora"; Friday and Saturday matinees and nights, 5th act of "Camille." The Divine Sarah today is something more than the greatest of tragediennes. She is a human monument to the art of acting, a connecting link with the heroic days of the dramatic poetry of Dumas and Sardou. Her acting remains the standard of merit in fifty classic parts; she has illuminated the great work of the greatest Frenchmen—from Racine to Rostand, from Sardou to Bissan. Not to have seen Sarah Bernhardt is to have missed the most important chapter in the histrionic history of our age. Madame Bernhardt will be supported by her company of 25 players from the Theatre Sarah Bernhardt, Paris, including Lou Tellegen, Owenbourg, Boncieres, Terestri and Mlle. Seylor, Duc and Mlle. Boncieres. The appearance of the greatest of living actresses in a vaudeville programme is a striking tribute to the rehabilitation of the vaudeville stage within the last decade or so, as well as an unexampled gratification to that portion of the public who might find her inaccessible on any other terms: to say nothing of the blessing disguised which it affords to those who have already seen her and who may now refresh their recollections of her greatest single scenes. The complete one act play "One Christmas Night" which is included in her repertoire, was written by her son, Maurice Bernhardt, in collaboration with Henri Cain. Mme. Bernhardt's belief in her son as a playwright has in this little drama a complete, if somewhat belated, vindication. It is the heroic, joyous bit of French history in which Madame plays the role of a brave and true-hearted vivandiere.

Martin Beck has selected for association with Madame Bernhardt during her vaudeville tour, the following well known artists; Josie Heather, the winsome



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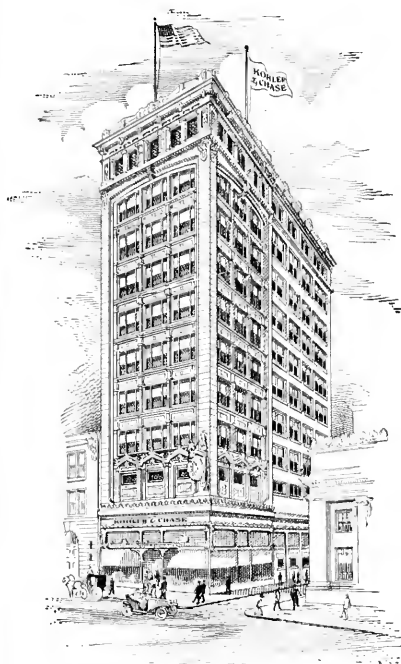
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English comedienne; one of the best laughing novelties of the season Phillip Bartholomae's adaptation of a popular German success which has been named in this country "And They Lived Happy Ever After;" Saranoff, the gypsy violinist; Dorothy Brenner and Joseph Ratcliffe, two of musical comedy's most popular players and McMahon, Diamond and Clemence in their singing and dancing skit, "The Scare Crow." The other acts will be the Hess Sisters and Ralph Herz. Mr. Herz, by special request has been included in the coming bill.

Mischa Elman, the distinguished violin virtuoso, will be the soloist before the Peninsula Musical Association at the Assembly Hall of the Stanford University on Thursday evening February 13th.

The Beringer Musical Club, under the direction of Prof. and Mme. Jos. Beringer, will give its twenty-fifth recital at Century Club Hall, corner Franklin and Sutter streets, Tuesday evening, February 25th. The program will include piano and vocal numbers by Miss Zelenka Ruben, Miss Lois Munst, Miss Maya C. Himmelf, Miss Aruna Toricigno and Miss Irma Persinger. Otto Rauhut, the well known violinist, will assist and contribute several violin solos. A new concert waltz for two pianofortes, especially composed by Prof. Joseph Beringer, for this occasion, will be played by the composer and Miss Zelenka Ruben.

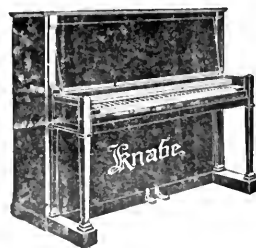


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### SHORT ITEMS OF INTEREST.

The Berkeley Musical Association will give the third concert of the third season in the Harmon Gymnasium of the University of California next Tuesday evening, February 11th. The program will be presented by Mischka Elman, the eminent young Russian violin virtuoso, and Percy Kahn, pianist-accompanist.

Umberto Saccchetti, the successful grand opera tenor who was heard here to great advantage with the Bevioli Opera Co., and later with the Girl of the Golden West under the direction of Giorgio Polacco and the management of H. W. Savage, was engaged for an eight weeks' appearance at the Boston Opera House, under the direction of Henry Russell, and he will be successful there. He has just completed eight weeks, Mr. Russell has extended the contract to the end of the season. During his engagement at the Boston Opera House, Mr. Saccchetti sang with much success in Lucia with Tetracini, who presented him with a handsome souvenir in the form of an autographed portrait. Mr. Saccchetti also appeared with equal success in Tosca with Mary Garden, and in Cavalleria with the soprano, Mrs. Saccchetti. He has a contract to appear in grand opera in Cleveland. This is another instance where the judgment of the Pacific Coast Musical Review has been vindicated. There were two tenors in the Bevioli Co., namely, Battaini and Saccchetti. The former was at the time the more popular, but we said then that Saccchetti was the better artist. We have shown that we were correct in our estimate. Mr. Saccchetti is surely deserving of his success.

Mr. and Mrs. Warren D. Allen, and Herbert Riley will present the program for the regular meeting of the San Francisco Music Teachers Association on Tuesday evening, February 11, in Kohler & Chase Hall. A pupils' recital will be given in February, the time and place and participants to be announced on Tuesday evening at the meeting. The meeting day has been changed from Thursday to Tuesday.

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### THIRD SUCCESSFUL WEEK

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# THE LAMBARDI OPERA SEASON

By ALFRED METZGER

During the twelve years in which the Pacific Coast Musical Review has been published on the Pacific Coast, we have had ample opportunities to find out whether or not this paper has established for itself a following and if so, from which class of the public such clientele has been drawn. We have reason to believe that this paper has far more of a following than anyone outside of the actual influence of the musical cult is ready to believe. We have repeatedly tested this fact, and our readers may feel assured that we would never make such a positive statement, unless our evidence was absolutely reliable. This paper may safely publish the fact that over one thousand music lovers depend absolutely on its judgment. There may be more, but surely there are not less. Of course we can not influence any of these thousand or more people to attend a musical event in which they are not interested, but we surely can influence them to attend a musical event of a certain recognized importance, and we believe that we possess their confidence to a sufficiently large degree to assume that they would refrain from spending their money, when we told them a reputed important musical event did not justify their attendance. In other words we have tried, and we have reason to believe that we have been successful, to impress over a thousand people with the fact that our opinion is honest, and that no money can influence us in expressing our convictions according to the facts of the case.

Now the people whom we believe to be able to impress are among the large middle class of music lovers. Among these are teachers, students and regular opera and concert goers who can not spend the highest prices, but who are willing to give a reasonable amount of their income toward their education in the way of musical entertainment. With these people every cent counts, and for this reason the Pacific Coast Musical Review has been trying for all these years to get a good foothold in this city in order that those music lovers who really love music and who do not possess too much of worldly goods to indulge in great luxuries receive their money's worth. Sometimes it is exceedingly difficult to tell exactly how many concerts and operatic performances to attend, but this year it has been almost impossible by the innumerable musical events that have simply deluged this city during the last two or three months. If, therefore, this year, the concerts or operatic performances have not been as well attended as in other years, it is not because this paper has lost its influence upon its loyal followers, but because the supply of musical events has so far exceeded the demand that the percentage of music lovers residing in San Francisco and vicinity is altogether too inadequate to suffice to furnish sufficiently large audiences for every musical event scheduled for this city.

That in spite of this abnormal state of affairs, the season of grand opera at the Valencia Theatre has been so gratifyingly successful as it was, is due to the fact that there is an exceptionally large demand for popular priced operatic performances presented by efficient artists. We have been informed by the management that the balcony at the Valencia Theatre has been sold on several times since the season began. In fact it is evident that there has been a great demand for dollar seats and for seats less than a dollar. The demand for two dollar seats has not been so large. Now, this fact should teach managers a lesson in San Francisco. It proves that there are thousands of people here who are eager to attend satisfactory grand opera performances at prices within the reach of their pocketbooks. There are only a few hundred people in San Francisco who can readily afford to pay two dollars and upward. Now the problem which this paper is trying to solve consists of the reply to the question whether the thousands of people should be considered in the fixing of prices for musical entertainments, or whether the few hundred should be taken into consideration exclusively. The correct reply to this question would be to meet both classes half way. We believe that both opera and concerts would be better attended if the highest price were \$1.50, with plenty of dollar seats and seventy-five and fifty cents seats, and we also believe that many more people would go to these affairs, were the price more within the reach of their pocketbooks.

We are in a position to furnish direct evidence of the correctness of this contention. The writer of this article on account of certain circumstances, decided to buy his tickets for the symphony concerts this season. The price for these tickets were \$2 a seat, and we are not ashamed to confess that in having to buy two seats for each concert, the \$1 necessary was a considerable drain on our financial resources. We finally discontinued buying these \$2 seats, and we did not want to buy seats for less, because if doing so, we would have to climb up in the balcony and the stupor of the concert was not of sufficient artistic excellence or importance for us to spend any money unless we could witness them according to our ideas concerning the dignity of the office we represented. What is true of us, who write these lines, is equally true of hundreds of people. Many of these people would gladly attend worthy musical events were they enabled to purchase seats of anywhere satisfactory location, at prices within easy reach of their financial resources. It is well enough to have a high priced seats at concerts and operatic performances to satisfy those people who like to display their station in life, but it is equally important to satisfy those people who place their education above their desire to play and who, unfortunately, do not possess the means nor do they want to confess publicly through the location of their seats, the restrictions under which they must live.

The only solution to this problem is the reduction of the number of high priced seats and the increase of the number of low priced seats. If the managers continue to turn a deaf ear and a blind eye to these inevitable social requisites, they will find that the concert

halls will become emptier every year and the opera houses more deserted every season. Europe had to cope with this same question, and today every music lover, whether rich or not, can afford to attend opera and does not need to feel ashamed or humiliated when conditions force him to occupy a low priced seat. In Europe no concessions are made to snobbery, and America, like Europe, is a country of men and women, and the natural evolution of things will eventually result in the masses winning out, so that finally everyone of us will be able to attend the opera and the concert hall with the consciousness of being the equal to our fellowman from the intellectual point of view, and with the conviction that wealth does not bestow special privileges in the sphere of the divine art. Because of our natural affections that we entertain toward the people who study music because of their natural inclinations, we entertain a great fondness for moderate priced operatic enterprises such as that of the Lambardi Opera Company, PROVIDED they meet the necessary artistic requirements, and by the same token we are absolutely

pardonable musician, with a decisive beat and an intelligent understanding of the proper tempo. Indeed, we must commend Mr. Bovi for his splendid adherence to accurate tempo. Most of his colleagues have a tendency to rush headlong into confusion. But Mr. Bovi is deliberate and careful and attains splendid results. At times he is a little over-enthusiastic and then the orchestra is likely to drown the singers. However, Mr. Bovi appears to be a thorough musician who understands his business through and through, and who can be depended upon in every emergency.


Regina Vicarino, we still maintain, is the greatest artist among coloratura sopranos whom we have had the good fortune to hear in San Francisco since the triumphant days of Sembrich, Patti, Mella and their class. She is constantly improving. Her voice has mellowed down wonderfully well. Her high notes are exquisitely clear and ringing and absolutely on pitch. Her brilliant coloratura work is inspiring by reason of its accuracy and limpidity. She sings the most difficult passages without apparent effort and her voice is delightfully modulated in all registers. Her high notes are of as fine and smooth a quality as her low notes. The latter in fact are gradually attaining that warm mezzo quality which made Sembrich so famous. Vicarino had an opportunity to meet Madame Sembrich during that matchless artist's recent visit to San Francisco, and we hope that from this meeting, a sufficiently close relationship to that incomparable musician and artist. We have said here repeatedly that we do not regard an artist with a beautiful voice and no intelligence half as important as an artist with fine intelligence and a voice that inspires her to color her work with "half tones" and little delicate touches like a great painter colors a great picture. And herein lies the secret of real genius—the secret to make something out of little. We have never heard a finer exposition of the mad scene in Lucia and the Caro Nome in Rigoletto as Vicarino can sing it. And if our prediction concerning Vicarino's eventual rise to international fame does not materialize, we are ready to blame the public and not the artist—and the public rarely makes a mistake in such matters, if it is accorded the necessary opportunities.

Adalberto is another artist who deserves the highest commendation for her exquisite work. She possesses a very pleasing dramatic soprano voice which is equally balanced, and which she uses with agreeable artistic judgment. In every role she has appeared so far, including Aida, Tosca and Andrea Chenier she has made an excellent impression. Adalberto is one of those artists whom you are certain of when she steps upon the stage. You need not fear that anything goes wrong, for she is very dependable and conscientious and gives you a reading of a role that remains indelibly upon the memory a long time after you have witnessed it. Polco, the tenor, is another artist who is worthy of special mention.

His voice is especially remarkable in the higher notes which he fondles with a little too much care. But as his audiences usually rise in their seats and shout their bravos and insist upon numerous encores, his tendency to sacrifice effect for art is possibly excusable from the box office standpoint. Somehow Polco possesses the ability to thrill his hearers, and after all that is a great asset in the grand operatic field. Next to Vicarino in refinement of art we must mention Blanche Hamilton Fox, who absolutely refuses to place the demands of the gallery above legitimate art. Her voice is exceptionally smooth. In the lower notes, it possesses the genuine contralto quality, while in the high notes it is a real mezzo soprano. Nevertheless, the voice is evenly developed and bridges over the various divided registers with that smoothness which is only attainable by a vocalist of the most finished artistic attainments. We can hardly imagine a more satisfactory impersonation of the roles of Annieri, Azucena or Santuzza as Miss Fox gives them. Indeed, in Polco's opera on Friday evening of last week was the very best impersonation of that role we have ever witnessed in San Francisco. It was an artistic masterpiece from the vocal as well as the histrionic standpoint. There are few operatic artists before the public today who can surpass Miss Fox in the intelligence of her work. We do not hesitate to advise our readers to be sure to hear Vicarino or Miss Fox whenever they have a chance to attend the opera.

There are two other artists whom we like to emphasize in this general review of the company. We refer to Nicoletti the baritone and Martino the bass. Both of these artists are dignified and refined in their work. They do not only possess pleasing voices, but they interpret their lines in a manner that reveals the student and the genuine musician. They do not depend upon shouting to gain effects, but they rest their contentions upon the fact that artistic phrasing and beautiful singing are the principal essentials to an adequate operatic character impersonation. Giovacchini has made many friends by reason of his big, ringing baritone voice. But he uses his voice with much restraint, with the result that he often wobbles considerably and by suddenly changing from fortissimo to piano and pianissimo he leaves out those dainty tone color effects which a greater artist than he would readily introduce. There is considerable merit in Giovacchini, but he belongs to the aggressive kind of artists that offend your finer sensibilities.

This paper goes to press too early to give a detailed review of every opera presented during this week, which included Il Trovatore, Andrea Chenier, Thais, Rigoletto, and Aïda. This is a repertoire of which any grand opera company may well be proud. We congratulate the management, which includes Mario Lambardi, F. Gallo, E. Patrizi and Will Greenbaum upon the good taste displayed in this repertoire, and if the remaining two weeks reveal as fine discrimination in the selection of the repertoire and the casting of the principals, we surely believe that packed houses should reward those splendid efforts. We are glad to report that the drawing powers of the company are sufficient to attract big audiences to the Valencia Theatre which is in not too close proximity to the theatrical centers of the city.



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opposed to enterprises that cater principally to the wealthy, thus making of music a commercial quantity that is being bartered for the highest price, and that does not contain in some way a fixed purpose for the education of those hungry for knowledge.

In last Saturday's edition of the Pacific Coast Musical Review, we have already given our readers an idea regarding the satisfactory artistic condition of the Lambardi Company as it appears at the Valencia Theatre this month. Indeed we are ready to assert that Mr. Lambardi has not introduced to us a company of such uniform efficiency as the present one since he first brought us an organization including Avedano, Salassa, Azostini, Montanari, Sostegni, Tosca, Grezotti, de Padova, Repetto, and others of the same high class character all of whom, afterwards, made the Tivoli seasons memorable. This time the Lambardi Company includes such artists as Vicarino, Adalberto, Blanche Hamilton Fox, Polco, Azostini, Nicoletti, Martino Bercozzi and in certain limited respects Giovacchini. The minor parts are also represented in a more than ordinarily satisfactory manner. The conductor is a de-

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### SAN FRANCISCO SYMPHONY ORCHESTRA.

Walter Anthony in the S. F. Call of February 2, 1913,  
Says that the Last Popular Concert was Popular  
in Name Only.

At the Court theatre the "popular" concert was proving so in name only. Upstairs the audience was thin; downstairs the regular subscribers were unsupported by recruits. The box office, as far as the tenth popular concert—the closing concert of the season—was concerned, languished for want of attention. The ushers were idle. The attendance was a severe commentary on the lack of enthusiasm of the public for this sort of entertainment, or it was—more probably—an indication that even music's charms may pall. Two choral works and one orchestral number supplied the program at the Court. One of the choral compositions (both of which were sustained by the full symphony orchestra), was Massenet's "Eve," styled "a mystery in three parts." It was directed by Paul Steindorff. The other was Henry Hadley's choral work, "In Music's Praise." The first demonstrated what a splendidly reliable and effective director Paul Steindorff is. The other demonstrated what an excellent composer Hadley is.

The effectiveness with which the two works were conducted by the two directors was a nice illustration of the truth of my contention (mine and many of my betters) that Hadley's fame as a composer is not in danger of rivalry by his fame as a director. Where Steindorff held his body of 250 singers in a compact mass, and controlled his instrumental forces in the big ensembles of Massenet with absolute security, there was raggedness and indecision in the same kind of climax moments when Hadley led. The singers did not seem to understand his beat, and the orchestra was neglectful of its cues, being permitted to make entrances according to their skill and the sufficiency of their rehearsals. In the fervent moments of Hadley's "In Music's Praise," of which there are many, the director's baton beat a tattoo upon his music rack to enforce the "down beat." Steindorff held his hosts of vocalists and instrumentalists together by the mimetic significance of his hands. The choral tone of the combined singers of the San Francisco Choral Society, the Wednesday Morning Choral Club, the Treble Clef Club, of which Steindorff is the editor, and the Cecilia Choral Club, of which Percy A. R. Dow is director, was splendid in its feminine quality, though light with a scarcity of male voices.

### SAN JOSE SYMPHONY ORCHESTRA.

Garden City Organization Under the Direction of Mr. Schultheis Gives Initial Concert and Scores Success.

By THOMAS V. CATOR, in the San Jose Mercury.

The San Jose Symphony orchestra, which was organized last fall for the purpose of promoting the musical interests of this city and becoming a source of mutual pride and added dignity, began its career at the Victory theatre last evening, in so successful a manner as to augur much for its future possibilities and stability. In fact, many musicians who have scoffed at the idea of

San Jose being able to produce and maintain such a body, must have come from the concert with at least some slightly modified views upon the subject. No one of course could be unreasonable enough to expect this orchestra at the present time to play up to the older organizations which have had years of experience as well as thousands of dollars to back them, but one and all must acknowledge the work they have thus far done to be, to the highest degree creditable.

The program arranged for last night was a notable one, evidently chosen to appear to everyone, and the hearty applause and genuine enthusiasm shown was proof that none were disappointed. Four romantic numbers—"The Tannhäuser March," Wagner; "Madame Butterfly" excerpts, "Puccini," "Cavalleria Rusticana" prelude and intermezzo, Mascagni and the Overture to William Tell, Rossini, were nicely balanced by one selection from absolute music: Schubert's "Unfinished Symphony in B minor. Added to this was one popular selection, the Intermezzo from the "Ballet Nialla," which, by the way, was charmingly rendered. The many technical difficulties presented by the texts of this group had been carefully and conscientiously mastered by the performers, who deserve the highest degree of praise for their smoothness of execution and rhythmic unanimity especially in view of the short time they have played together and their comparatively few rehearsals. As a general thing, a symphony orchestra, composed for the most part of musicians whose profession necessitates the constant playing of popular music, is handicapped from the standpoint of interpretation, but there are many in this orchestra, who though compelled to give most of their professional attention to such commercial music, have nevertheless, down in their hearts, true musical conception and feeling, which will unquestionably be brought out and benefited by the work they are doing as members of the symphony orchestra.

Mr. Schultheis showed himself to be a leader of no mean ability—and one who at least possesses sufficient emotional temperament. Miss Dorothy Temple was the soloist of the night, and as such won the sincerest admiration of her audience. Her voice is a lyric soprano of great range and she uses a variety of tone color most effectively. Her low notes are round and sweet, and those of the higher register pleasing with no touch of shrillness. Miss Temple is not a singer of great warmth, but displayed rare tenderness in her rendition of Annie Laurie, and sang, with winsomeness, intelligence and fine enunciation throughout, which was enhanced by a truly captivating personality. Signor De Lorenzo displayed great ability both as composer and violinist in his "Requiem" overture on Themes of Beethoven, which abounds in technical difficulties and is truly a beautiful work. Miss Nettleton's reading of the splendid Mendelssohn piano concerto was extremely well received. Let us all be impressed with the fact that the possession of art is in its understanding and buy the appreciation of this priceless gift by doing all within our power to foster and promote the efficiency of the San Jose Symphony orchestra—that it may become a great power for the good of our city both at home and abroad.

H. B. Pasmore, the well known vocal teacher of this city, gave two concerts in Sequoia Club Hall on the evenings of January 31 and February 7. The soloists were assisted by Mrs. Clara King Graham and Miss Harriet Pasmore, accompanists. The programs were judiciously selected and contained works of great variety. Those who took part in the first recital were: Miss Ethel Johnson, Miss Rosalie Bernheim, Mrs. Theresa O. Pixley, Joseph Macauley, Mrs. William G. Orton, Miss Ray Scott, Miss Sophie Rottanzi, Mrs. Joseph Mora and Mrs. Charles Rottanzi Kennan. On February 7th, the soloists were: Miss Maurice Clayton, Mrs. M. J. Lang, Miss Elizabeth Collins, Thomas Pearson, Mrs. F. J. Vargas, Miss Alauda Wolfskill, Mrs. Charles G. Ayres, Miss Lulu Pieper, and Chester Herold. We would have been glad to give these events more than casual mention, but the big musical affairs have come so thick and fast of late that we would have to employ a staff of ten writers to do them all justice.

Victor de Gomez, the very accomplished young cellist who is a member of that splendid Palace Hotel Orchestra, and Miss Helen Sutphen, a prominent young violinist of Oakland, were married about two weeks ago and surprised their host of friends. Both Mr. and Mrs. de Gomez are very popular in musical circles and possess exceptional talent as musicians.

Dorothy Temple, the well known and successful concert soprano, who has been touring the far West under the management of Mrs. E. M. S. Fite, has recently appeared with much success in Coronado, San Diego, Santa Ana, Los Angeles, Tulare, Fresno, San Jose, and Stockton. She has been received enthusiastically wherever she appeared and both the press and public were lavish in the recognition of her exceptional gifts. Miss Temple's programs are very interesting and novel and she interprets them with consummate art.

H. C. Dickenson, vice president of the Baldwin Company, and E. G. Hereth, during the last twenty-four years with the Baldwin Company, and now representing that great house in Indianapolis, recently paid a visit to California. They stayed several days in San Francisco as the guests of E. C. Wood, the energetic manager of the Pacific Coast stores of the Baldwin Company, and were greatly interested in the Panama Pacific Exposition. After their San Francisco visit they went to Coronado and Southern California to spend a few days in rest.

Miss Margaret Bradley, organist, assisted by Miss Elizabeth Wilcox, soprano, gave an organ recital at the Methodist Episcopal Church in Berkeley, on Sunday afternoon, January 26th. The event was an unqualified success both from the standpoint of attendance and that of artistic endeavor.

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Josef L'Hevinne's tour is proving to be a very successful one. The three he has made in the city will be with us on March 1, 2, and 3.

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## ADELINE GENEÉ TO GIVE GRAND BALLET SEASON AT THE VALENCIA

The sale of seats for the Adeline Genée Ballet season will open Monday morning, at Sherman, Clay & Co.'s, and Kohler & Chase's, and it is advisable to secure your seats early, for the Genée season will probably be a repetition of the Pavlova one when hundreds were unable to secure even standing room. No such an attraction has ever before visited this city with the single exception of the Russian ballet, and the Genée productions are said to be even more beautiful and dainty. The costumes were all made by Miss Hastings, the costumer to the Court of England, from designs by C. Wilhelm, and the scenery is from the brush of the world's very greatest artist in this line.

Friday nights, and Saturday afternoon only matinee. "La Danse," an authentic history of dancers, dancing, and its music from 1710 to 1845. This is given, of course, in chronological order, Genée and her assisting artists illustrating the "Rigaudon," "Musette," "Colinette," "Chaconne," "Tambourin," and other old classic dances, followed by the later forms for which Gluck, Mozart, and others wrote such exquisite melodies. Next comes the period of Chopin, and this is followed by the history of the waltz, showing its evolution from the time of its introduction into France in the form of "The Tyrolienne," until its development through the influence of Johann Strauss. This part of the program

and "Passacalle," J. F. Rebel (died 1750), "Passepied and Chaconne," Jean Baptiste Lully (1663), "Rigaudon" and "Musette et Tambourin," by Rameau (1683), "Colinette de la Cour" Gretry, "Gavotte" Padre Martini, "Pantomime and Allegro" from "Les Petits Riens" Mozart, "Menuet" Borchertini, and works by Mendelssohn, Schubert, Schumann, and Chopin. Between the dances splendid overtures, suites, etc., will be played. The orchestra that travels with Genée will be augmented for this engagement with some of our best resident players as Will Greenbaum never does things by halves, and he pays this extra expense out of his own pocket, but



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C. Joseph Barker, who, for many years designed and painted all the magnificent productions of Sir Henry Irving's. But, of course, the feature of the Genée Company is Adeline Genée. A leading New York critic wrote as follows after her first appearance at the Metropolitan this season. Neither Webster's Unbridled or the New Century contain adjectives that can fittingly express even a slight idea of the art of Adeline Genée. She is as great an exponent of the art of dancing as Bernhardt is of the art of acting, or as Sembrich of the art of singing, and as for charm, well—she is the Maud Adams of the dance." Another writer rhapsodizes as follows: "As effervescent as champagne; as scintillating as the stars of a midsummer night; as sparkling as moonbeams on a silvery lake, and as sprightly as the fairies of our childhood dreams, Genée danced herself into the hearts of every member of her big audience at the Metropolitan, yesterday afternoon."

Assisting Genée will be Volinin, the famous Russian dancer, Mlle. Schmoiz, who was here with Pavlova, Genée's own "corps de ballet," and her magnificent orchestra under the baton of C. J. M. Glaser, of London. Manager Greenbaum announces the following arrangement of the two programs—Opening night, Monday, February 24th, and the following Wednesday and

will close with the "Ballade" from "Coppelia" by Delibes, the last word in ballet music of the Franco-Italian school.

Part two will include the complete dramatic diversion from Meyerbeer's "Robert le Diable," with a full cast and the performance will conclude with the "Tintinnaboli Scene," in which Genée depicts scenes of the hunt, costumed in full riding habit to the music of old English melodies by John Peel. On Tuesday, Thursday and Saturday nights, the program will consist of a dramatic pantomime-ballet in one act, entitled "La Camargo," which deals with an interesting and pathetic incident in the life of Mlle. Camargo, the favorite dancer at the Court of Louis XV. There are seven characters in the cast and the little play gives Genée an opportunity of displaying her remarkable histrionic talents as well as her marvelous qualities as a dancer. In this work she runs the full gamut of the emotions, often bringing tears to the eyes and immediately dispelling them by joyous dancing. The second part of the program will consist of solos, pas de deux, divertissements, etc. From the musical standpoint, these performances will be as important and interesting as a first-class symphony concert. A magnificent orchestra will play such works for the dancing as "Old Pavanine

he wants this season to be remembered for years as one of the greatest events ever given in San Francisco. Mail orders for any performance will receive careful attention if addressed to W. L. Greenbaum, at either box office. Special attention to out of town orders.

### BACH CHOIR HONORS CHAS. M. SCHWAB.

Bothlehem, Pa., February 1, 1913—More than 200 singers of the Bethlehem Bach Choir gave a reception here tonight, to Charles M. Schwab, President of the Bethlehem Steel Company, who will again be a large guarantor for the eighth Bach Festival to be held at Lehigh University, next spring. Several of the choruses from the Mass in B minor were sung by the Choir, under Dr. J. Fred Wolfe, the conductor. Addresses were made by Dr. Henry Sturges Brinker, President of Lehigh University, by Dr. Wolfe, and by Mr. Schwab. The speakers and singers discussed plans for the next Festival to be given in Packer Memorial Church, at the University on Friday and Saturday, May 30th at 1913. The Bach festivals, held originally in the Bethlehem Moravian Church, have attained a reputation as musical events that have attracted music lovers from all parts of the country to annual renditions.



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San Francisco, Cal., May 20, 1911

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# PACIFIC COAST Musical Review

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## LOS ANGELES SYMPHONY ORCHESTRA.

By W. Francis Gates in the L. A. Graphic, Jan. 18, 1913.

Those who would whisper of the decadence of the Los Angeles symphony orchestra, should have attended the concert of last week. Not of late has the Hamiltonian caused playing with the unity and exactness that is obliging. One reason, doubtless, could be found in the inspiring group of selections offered. For the first time in six or seven years, Director Hamilton yielded his baton to a visiting conductor. The last time he extended this courtesy was, I believe, to Henry Schoenfeld, in April, 1904, preceded by Frederick Zech, Jr., of San Francisco, in February, 1913. Mr. Hamilton emphasized the courtesy by himself going to the stand and handing his baton to the young composer, Adolf Tandler. No one the attention undeserved for Mr. Tandler's composition called "The Sustained C" is a work which commands the respect of the musician. As hinted in its title, it is founded on a persistent sounding of a low "C" by the basses—this carried throughout the work. One might immediately argue monotony from this combination, but such is not the effect. Much of the time the "C" harmonizes with the tones above it; part of the time there is passing dissonance which is over-looked by the ear as being in the minority; and for the rest, when the dissonance would be too great, the composer obliging, lets his "C" sink into a pianissimo. There was a good deal said in the press about the "C" representing a persistent force of evil drawing and attempting to conquer the other spirits, and so on. But I believe Mr. Tandler was more engaged in seeing what beauty he could evolve out of such a problem, rather than in trying to insert psychology into music. At any rate, it is a rattling good piece of work, and was conducted by its writer with a precision that argues the experienced hand.

Schumann's "Fourth" was the symphony offered. This is the third time the work has been played by Mr. Hamilton, it having been programmed by the orchestra in March, 1904, and November, 1907. One may, thoughtlessly, rank this work among the old classics, but it is modern, far beyond Mendelssohn. Hearing it, ignorant of its author, one might class it as by an extremely well-schooled modern writer. Having no breaks between movements, it lasts for just half an hour—a good test of the staying power of the listener. The orchestra played it with fine effect. The novelty of the program was a "Danse Nègre" from an "African" suite by Coleridge-Taylor, recently deceased. This composer proved that the negro may have high talent and achieve great results if it is combined with perseverance—a thing the race as a whole lacks. This movement is brilliant, characteristic and has a spiciness in that it is fitting the theme. The results are obtained by real musicianship, not by awkward strivings for the bizarre.

## THE NORDICA CONCERTS.

Mme. Lillian Nordica, the greatest singer that America has yet given to the world of music, and one of the most magnificent artists as well as a woman that has ever appeared before an audience, will give just one concert in San Francisco, this season, the date being Sunday afternoon, February 23d, at the Columbia Theatre. There is really nothing to tell our readers about Nordica and her art. She is one of those artists whose name is sufficient to guarantee something worth while, and she is one of our city's prime favorites, both as an artist and as the ideal type of American womanhood. Everybody loves Lillian Nordica. Assisted by William Morse Rummel, violinist, and that artist-composer, E. Romayne Simmons, Nordica will give a really interesting and beautiful program which will please both the taste of the musician and the layman. Mme. Nordica's numbers will be as follows: Aria from "Tannhäuser," Wagner, "Ich Grolle Nicht," Schumann, "Damen," Stange, "Am Mazurkas," Jensen, "The Erlking," Schubert, "Ariette," Vidal, "Mandoline," Debussy, "Chanson de Bachante," Bemberg, "Two Japanese Songs," Cadman, "The Zephyr and the Rose," Blechman, "Hail Lately in Dance," Arensky, and "Springtide" Rachmaninoff.

Mr. Rummel, the violinist, will play "Praeludium and Alekro," Pugnani-Kreisler, "Hungarian Dance," Brahms-Joachim, "Caprice Viennois," Kreisler, "Introduction and Tarantelle," Sarasate, and an obligato to the beautiful song, "The Nile," by Leroy, which is one of Nordica's favorite songs. Popular prices will prevail, viz., \$2.00 down to as low as 75 cents, and box offices will open at 10 o'clock on Tuesday. Blechman & Chase's, next Wednesday. In Oakland, Mme. Nordica will repeat this splendid program at Ye Liberty Playhouse, on Tuesday afternoon, February 25th, at 3:15. The same scale of prices will be maintained and mail orders for this event should be addressed to H. W. Bishop at Ye Liberty Playhouse, where the sale of seats opens next Thursday, February 20th.

## MISCHA ELMAN ENCHANTS LARGE AUDIENCE WITH MASTERLY PLAYING

By ALFRED METZGER

Scottish Rite Auditorium was well filled with a large audience last Sunday afternoon, when Mischa Elman gave the first concert of a series of three. Nothing could have testified better to the popularity of this genuine master of the violin than the spontaneous enthusiasm that rewarded the young genius after every number and greeted his every entrance upon the stage. Like Mischa Elman's unquestionable genius, his audiences grow from year to year, and now he has assumed a position in the concert world which may well be regarded as one of the most valuable from a financial point of view in the world. Since, in America, the box office is the only criterion by which real greatness is being judged, we may well assume that Mischa Elman is not only a great virtuoso, but that he is also one of the finest "drawing cards" of the concert field. We are particularly emphatic in this enumeration of Mischa Elman's "drawing powers," because the managers have had reason to complain this season on account of the lack of adequate attendance at concerts. Within the last few weeks, it has been demonstrated again that the public is perfectly willing to spend money on artists, provided these artists are worthy of attention. Both Sembrich and Mischa Elman are drawing large audiences on the Pacific Coast. We hope that the New York managers are learning a lesson from all this, namely, not to send us artists that we do not want, but to concentrate their energies upon looking those artists who are sufficiently great to deserve our support, and, if they are not known, to make them known to us long enough in advance to have the information sink

pitied. We were glad to note the representation of the musical profession at this concert which proved that there are still enough music lovers residing here to make it worth while for great artists to visit California. Percy Kahn, the accompanist and pianist, also made an excellent impression. He played with a great deal of musical taste, and was particularly skillful in his interpretation of the piano part in the Beethoven Sonata. Mr. Kahn gave the impression of being a very conscientious musician who has grasped the most delightful advantages of Elman's virtuosity and thus is able to create an adequate pianistic background to the great violinist's matchless art. There was an equally delightful concert Friday evening and the last event will take place to-morrow afternoon. In all likelihood, there will be a crowded house. During Mischa Elman's week's stay in this city he played not less than five times. Last Sunday he gave his first concert at Scottish Rite Auditorium. Tuesday evening he appeared before the Berkeley Musical Association on the Campus of the University of California, on Thursday evening he appeared before the Peninsula Musical Association at the Stanford University, on Friday evening at Scottish Rite Auditorium and on Sunday afternoon at the same place. Owing to these numerous engagements, Mr. Elman could not appear in Oakland.

## MEXICAN FORGES AHEAD IN MUSIC WORLD.

Ernesto Berumen of Mazatlan and Later of Los Angeles Makes Fine Impression at the Leipzig Conservatory of Music.



ERNESTO BERUMEN

A Brilliant Young Mexican Violinist Who is Making a Deep Impression at the Leipzig Conservatory

well into the public mind. Those who attended the Elman concert last Sunday, know very well why the public is so anxious to attend his concerts. We shall endeavor in the following lines to reveal the reasons why Elman is such a popular figure in the concert world.

In the first place, Elman's programs are dignified from a musical point of view, and still they are not too "dry" or pedantic to tire the average audience. They consist of legitimate classics of a nature that appeal to the musician and the layman alike. Then Elman plays these works with an individuality of expression and an intensity of emotional coloring that grips the heart and stirs the blood. In the truly pathetic passages of the compositions, he interprets Elman has the power to bring tears to the eyes—a power which only the greatest geniuses possess. Then this young virtuoso possesses that inimitable tone that arouses your enthusiasm and causes you to place Elman on a pedestal as being unique in the acquisition of a beautiful, big, round and velvety tone that does not possess its equal. We could enumerate every selection on the program and we could not positively say that Elman was better in one composition than he was in another. He interpreted every number equally well from the Beethoven Sonata to the Dvorak Humoresque which he played as a last encore. We have never heard a violinist who put quite such feeling into a purely technical composition than Elman did in the "I Palpit" by Paganini. We are still under the spell of his magic bow, although we write this a day after the concert, and just by remembering Sunday's concert, we become enthusiastic, and consequently unable to review the event from its purely technical side. Anyone familiar with Beethoven must have admired the masterly conception which Elman displayed in his interpretation of this magnificent work. It was a lesson in interpretation that one can never forget. Another remarkable achievement of Mischa Elman is his inspiring rhythmic accentuation. This was particularly noticeable in his interpretation of Brahms-Joachim's Hungarian Dance where the Hungarian spirit was so graphically emphasized. Then there was the Ernst concerto and the Handel Sonata two extremely contrasting works which Mischa Elman played in a manner that will always be remembered by those who were fortunate enough to attend.

Indeed we can not think of any concert that could be more enjoyable than this Elman concert, and a violin student who does not possess sufficient enthusiasm or energy to attend an Elman concert is indeed to be

pitied. Ernesto Berumen, an exceedingly talented young pianist is attracting a great deal of attention at the Leipzig Conservatory at present, where he is scoring artistic triumphs to an extent that is gaining for him unprecedented honors from the authorities of that distinguished institution. Mr. Berumen is a native of Mazatlan, Mexico, where he began his musical studies. Subsequently he went to Los Angeles where he attended the Military Academy and at the same time continued his studies on the piano under the efficient guidance of Miss Laura Koessler. As soon as he had progressed sufficiently to justify a trip to Europe, he went to Paris and studied for two years, and finally he left for Leipzig where he came under the excellent care of the distinguished piano pedagogue, Robert Teichmüller of the Leipzig Conservatory where he is at present. He is considered one of the most brilliant students at that institution, and in view of the proverbial conservatism prevalent at the Leipzig educational institution this reputation means surely a great deal.

Mr. Berumen will finish his studies at the Leipzig Conservatory next March and as is published in special honor he has been asked to play the first Rachmaninoff concerto with orchestra. His musical accomplishments and faculties are of the very highest order, and among his greatest gifts is that rarest of all musical senses—absolute pitch. He possesses an exceptionally brilliant technique and a masterly style distinguishes his interpretations. In addition to his pronounced musical accomplishments, Mr. Berumen is a linguist of marked talent.

He speaks already five languages fluently. Among these is Spanish, his mother tongue, French, Italian, German and English. He is only twenty-one years of age and an artist who surely does honor to his native land, Mexico, a country which, although considered very musical in many ways, is not too well represented among the world's great virtuosi. Accompanying this article are two excellent likenesses of Mr. Berumen, one of those is particularly interesting because it represents the young pianist in the uniform of the Military Academy which he attended in Los Angeles. The distinction accorded Mr. Berumen at the Leipzig Conservatory will no doubt, assist him in getting a sure foothold in the concert world, and it is most likely that the fortunate young artist will soon become a familiar constellation on the pianistic firmament of Europe and America.

## MISCHA ELMAN FAREWELL CONCERT.

So many requests have been received to have Mischa Elman play the most beautiful of all violin concertos, the Mendelssohn, that the virtuoso has consented to play this masterpiece in place of the Goldmark work at his farewell concert, this Sunday afternoon, February 16th, at Scottish Rite Auditorium. The rest of the magnificent program remains as published: Sonata No. 10 (Mozart); Concerto (Mendelssohn); Sonata E major (Handel); (a) Melodie (Glock-Wilhelm), (b) Monnet (Haydn), (c) Serenade (Schubert-Elman), (d) Gavotte (Mozart-Auer); (a) Sarabande (Sutzy), (b) Caprice Basque (Sarasate). The box office will be open at the Hall, on Sunday, after 12:00 o'clock.

## THE BEEL QUARTET.

On account of the many requests for another Sunday afternoon concert by the Beel Quartet, the final concert of the season has been postponed from Tuesday night, February 18th to Sunday afternoon, March 2d, when the organization will be assisted by Miss Virginia de Fremery, pianist, C. Schmitt, viola, and Victor de Gomez, violoncello. The finest program of chamber music ever given in this city will be given on that occasion. Schubert's "quintet" and Brahms's "Sextet," will be the offerings besides which, Miss de Fremery and Mr. Beel will play Beethoven's "Kreutzer" Sonata. Tickets may be secured at the usual Greenbaum box offices.

Mrs. Oscar Mansfield, the well known piano and piano pedagogue, has moved her studio from Sherman street to the North Beach corner of Broadway and Scott Streets. The telephone is Fillmore 314.

## MANSFELDT CLUB'S TWENTIETH PIANO RECITAL.

Century Club Hall Crowded With an Enthusiastic Audience That Gladly Applauded the Excellent Work of the Young Artists.

The Mansfeldt Club gave the twentieth piano recital of its series at Century Club Hall on Wednesday evening, February 5th. The hall was crowded to its capacity with a delighted audience who came there with the conviction that it was about to witness a musical event of superior merit and surely after the evening's proceedings everyone felt that all anticipations were satisfactorily fulfilled. The program was opened by Esther Hjelte, who gave a very tasteful interpretation of Grieg's Holberg Suite and Liszt's Seventh Hungarian Rhapsody. Miss Hjelte displayed remarkable technique and fine discrimination in adequate phrasing. Miss Edith A. Sellers proved to be a young pianist possessing more than usual artistic judgment. She gave a delightful reading of a Gavotte by Brahms-Gluck, "I Was a Bird" by Henselt and the well-known Andante Spianato e Polonaise by Chopin. There was a certain exquisite delicacy backed by technical assurance about Miss Sellers's playing which justified the enthusiasm of her audience at the conclusion of her number.

Miss Hazel H. Hess surpassed herself on this evening. Her touch was delightfully limpid and velvety. Her technique was astoundingly brilliant and clean and her reading of the Chopin A flat Etude, the Poldini Marche Mignonne and Liszt's Twelfth Hungarian Rhapsody revealed a taste of musicianly reading and vivid-

Jacobs, Eda Halbotter, Leola Rhoads, Celia Trainor, Mrs. Alfine Forrester and Mrs. Mabel Ordway took over.

Miss Helen Cullinane and Miss Clarice Davis sang a duet "Whispering Hope," by Hawthorne, for which they were applauded. Miss Eda Jacobs sang a cavatina from "Robert Le Diable," and "Elegie" by Massenet, with violin obligato by Miss Coffin, which was received with marked approval. Miss Eda Halbotter had two numbers "Still wie die Nacht" by Bohm, and "An Meer" by Schubert, displaying "Serenade," Mrs. Alfine Forrester with "Who is Sylvia" and Schubert's "Serenade," won marked favor. Two numbers were sung by Miss Clarice Davis Stride La Vampa from "Il Trovatore," and "Du bist wie eine Blume" by Schumann, with good effect. Miss Helen Cullinane, who had previously appeared in the opening duet, sang a "Sunshine Song" by Grieg, and the Gounod-Bach "Ave Maria" with violin obligato and successfully rounded out the first part of the programme.

The second part was opened by Miss Leola Rhoads, with a very intelligent and marked rendering of Schumann's "Ich hab im Traum Geweint," followed in fine voice and with much taste by Puccini's "Vissi d'Arte, vissi d'Amore" and the waltz melody from Gounod's "Roméo and Juliet." With a fine flow of melody, in excellent and satisfactory volume, Miss Celia Trainor gave "Gli Ugonotti" from Meyerbeer, and with a dainty and fine rendering of Jocelyn's "Lullaby" with violin obligato. The final songs were by Mrs. Mabel Ordway Brookover, and they were speedily done. These were: "Voce di Donna" from "Ricomanda" and "Che faro senza Eurice" from Gluck's "Orfeo."

At the close of the very successful event, Madam Marks extended thanks to the large and enthusiastic audience.

## ASHLEY PETTIS PIANO RECITAL.

Clever California Pianist, Assisted by Mrs. Charles W. Camm, Soprano, George Bowden, Tenor, and Miss Olive Hyde, Violinist, Scores Success at St. Francis Hotel Ballroom.

A very enjoyable recital was given by Ashley Pettis, pianist, Mrs. Charles W. Camm, soprano, George Bowden, tenor, and Miss Olive Hyde, violinist, at the Colonial Ballroom of the St. Francis Hotel, on Friday evening, February 7th. The hall was well filled with an audience that demonstrated by its applause that the program was thoroughly enjoyed. Before going any further in this review we wish to quote the program which contained the following numbers: Prelude and Fugue, C sharp major (Bach), Intermezzo, Rhapsodie (Brahms), Recitative and Aria: Ich ende behende mein irdisches Leben (Viola Obligato) (Bach), Mr. Bowden; Davidshändler, Nos. I, II, IV, V, VI, XVIII (Schumann), Tocata (Schumann), Botschaft (Brahms) (Where Roses Fade) (Frances Weir), Silent Noon (Nathan Williams), Mr. Bowden; Barcarolle, Intermezzo (Oscar Weil), Capriccio (Arthur Lewis), Feldensamkeit (Brahms), Des Glockenthürmers Tochterlein (Loewe), Si j'avais vos ailes (Messager), Pastorale, Old English (Lane Wilson), Mrs. Camm; Nocturne, C sharp minor, Etude, A flat major, Etude, C sharp minor, Scherzo, C sharp minor (Chopin).

Throughout the rendition of his program numbers, Mr. Pettis gave evidence for the fact that he is a pianist of the romantic or poetic school. He plays with a good deal of deliberation and thereby succeeds in emphasizing the romanticism of a composition. Mr. Pettis also commands a technique of considerable extent. Being very conscientious in his execution, Mr. Pettis rarely misses an opportunity to emphasize emotionalism and for this reason his Chopin numbers were particularly noteworthy, and possibly the most successful numbers on the program. The Schumann, Bach and Brahms numbers were noteworthy by reason of the technical difficulties which Mr. Pettis overcame to a satisfactory degree. This young pianist is not only very musical but sincere and painstaking can not be questioned, and that his work appeals particularly to those music lovers who have a fond spot for musical poetry in their hearts is also a matter of common knowledge.

We had not heard Mrs. Camm sing for some time, and we were surely surprised at the remarkable improvement noticeable in her work during this time.

Mrs. Camm possesses a soprano voice of exceedingly appealing quality. It possesses that delightful ring which appeals so strongly to everyone. In addition to a well modulated voice, Mrs. Camm has achieved a wonderful amount of temperament and executive ability, and not a little of this is due to the splendid training of Alexander Heinenmann, who is a past master in the declamatory art of singing. Mrs. Camm's group of songs included compositions by Brahms, Loewe, Messager, and Lane Wilson, and each one was interpreted with conviction and temperamental force. Both in direction as well as interpretation, Mrs. Camm proved to be a singer of distinct vocal superiority. In concert circles, a tenor of a certain reputation in the first time, he possesses a pleasing, flexible tenor voice of not much volume. He is essentially a ballad singer thoroughly efficient in the interpretation of those dainty works that have conquered the English speaking musical world. Mr. Bowden has recently located in San Francisco, and we understand he will make this city his home. He should be a welcome addition to our musical colony.

## THE PORTLAND SYMPHONY ORCHESTRA SCORES SUCCESS.

By J. L. W., in the Oregon Daily Journal, Jan. 27, 1913. Constant rehearsing and study is bringing the Portland orchestra out in splendid shape, for yesterday afternoon's concert at the Hotel was undoubtedly the best of the season. Harold C. Bayley conducted and the program was an unusually charming one, though

perhaps somewhat lacking in contrasts. Mr. Bayley directed with much greater confidence than at the concert placed in his hands earlier in the season, and the result was a much improved attack and ensemble. Familiarity with the score was indicated by the unflinching sweep of the baton and it inspired the performers with the confidence essential in the rendition of such works as the oriental suite of Rimsky-Korsakow, the principal number of yesterday's program. "Antar," as it has been named by this Russian composer, who passed away less than five years ago, is a beautiful work quite different from the symphonies of the old masters. It is of the modern school and replete with tonal effects that stimulate the interest with each passing strain and movement. It consists of four movements, most pleasing of which is the closing *Andante Amaro*, intensely delicate and poetic.

The program opened with Sullivan's overture "Di Ballo," which was handled very satisfactorily. This overture was written for the Birmingham festival in 1879, and is as graceful and melodious as "The Mikado." "Pinafore," "The Pirates of Penzance" and other well known Sullivan productions. The second part of the program opened with the interesting intermezzo No. 1, from Wolf-Ferrari's "The Jewels of the Madonna," Wolf-Ferrari is one of the youngest of present day composers, and one of the most successful, and was first known to the opera goers of this city through the opera, "The Secret of Suzanne," produced here last fall. The intermezzo is of the ethereal type and not so involved as Debussy works. Wolf-Ferrari is as melodic but not as concrete as Verdi in his musical message. Massenet's "Last Dream of the Virgin," for string or-



MISS ETTA JACOBS

Dramatic Soprano, Pupil of Mme. Isabella Marks, Who Appeared at a Recital Last Week



MISS STELLA HOWELL

Skilful Young Pianist Who Scored Another Success at The Mansfeldt Club Recital Last Week

ness of tone coloring that could not help but arouse her audiences to loud demonstrations of enthusiastic approval. Miss Hess is surely an unusually gifted pianist. Miss Stella Howell also covered herself with glory. She had selected three works that demanded an inexhaustible amount of technical resources, namely, Pilgrim's Chorus from Tannhäuser by Wagner-Liszt, the Nightingale by Liszt and Rigoletto Paraphrase by Verdi-Liszt. Although the demands made upon the artist by these works is quite severe, Miss Howell played these compositions fluently and without a hitch. She proved herself fully capable to overcome the immense difficulties of these works, and still she succeeded in extracting every possible amount of musical significance from them. It would be difficult to imagine a more competent array of young pianistic talent than that which made this last Mansfeldt Club concert memorable. Miss Frances Wilson, who was announced to appear on this program, was unable to contribute her share to the evening's success, as sickness prevented her attendance much to the regret of all those who admire her musical accomplishments.

## MADAME MARKS' PUPIL RECITAL.

An extremely interesting recital was given by vocal pupils of Madame Isabella Marks at Kohler & Chase Hall, Wednesday evening, February 5. The event caused a large number to assemble, who filled the auditorium to its full limit. There were many numbers on the programme, eighteen in all, which varied from operatic to purely concert melodies, and this afforded the auditors a fair opportunity to observe the versatility of the pupils and also to consider the method of teaching that led to the visible result. The general effect of the recital was excellent, and the numbers given were rewarded with applause that would have caused encores if a rule had not been adopted that there should be no encores. Especially fine work was performed by certain of the vocalists and the stage and general requirements of a professional nature. Altogether there were eight vocal pupils who appeared and they were assisted by Mrs. Mabel Ordway Brookover and Miss Louise Gilbert at the piano. The singers were the following: Misses Helen Cullinane, Clarice Davis, Eda

chestra, was played beautifully and the audience would have appreciated its repetition, but another all string number was to follow, the Bolzoni Minuet, and as it, too, was given an ovation, Director Bayley repeated it instead. These numbers were exquisitely read and the various string sections had every opportunity for display of tone production.

Jungnickel's transcription of Max Bruch's "Kol-Nidrei" was immensely interesting. It introduced the richness and beauty of the ancient Hebrew melody in a most fascinating manner. The program closed with three movements from Mendelssohn's "A Midsummer Night's Dream," the Scherzo, Nocturne and Wedding March, all of them well known. The difficult horn solo in the Nocturne was splendidly played by Charles Walrath. William Wallace Graham was an excellent concert master yesterday.

Viola Lawson Farrell, soprano, pupil of N. Personne, sang recently with the Philharmonic Orchestra of San Jose, under the leadership of Mr. Bachmann, and Mr. Kimball wrote in the San Jose Mercury of her work as follows: "Particularly pleasing was the vocal solo, aria from Verdi's La Traviata sung by Viola Lawson Farrell. The soloist won many golden opinions for her beautiful soprano voice and her perfect technique brought forth many expressions of commendation."

Giulio Minetti announces a series of three chamber music concert to be given at the residences of Mrs. E. W. Newhall, Mrs. M. C. Sloss and Mrs. M. A. Huntington on Thursday mornings, February 13th, and 27th and on March 13th. The events will take place at eleven o'clock. Highly artistic programs have been arranged for each recital. The subscription for the series is three dollars. Those who know the excellent work done by Mr. Minetti in the past should not fail to show their appreciation by attending these events.

Miss Ruth Thompson, a very skilful piano student of Prof. Pierre Hummel, appeared recently as soloist at one of the Kohler & Chase Music Matinees and scored an unparalleled artistic success. Miss Thompson is a pianist, who, both from a technical and musical point of view, reveals exceptional talent and splendid training.

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### METROPOLITAN OPERA SEASON AT TIVOLI.

Chicago Grand Opera Company to Inaugurate Genuine  
Metropolitan Season in San Francisco For the  
First Time Since the Fire.

Quite the most important announcement made this season was that of W. H. Leahy, manager of the Tivoli Opera House, giving the waiting public the exact date of the opening of the New Tivoli Opera House, and the opening of the seat sale. On Wednesday night, March 12, 1913, the Tivoli, according to Mr. Leahy, will start in where it left off in 1906, and will continue as it did for over thirty years, to lend its share toward the musical education. Tetrazzini, by right of conquest, is accorded the honor and responsibility of opening the Tivoli, and assisted by the Chicago Grand Opera Company, will be heard in Verdi's "Rigoletto". Then will follow sixteen performances of Grand Opera by the Chicago Grand Opera Company, of which Cleofonte Campanini is the general musical director, and Andreas Dippel, the general manager.

The Chicago Grand Opera Company is not only an organization of the first class, and includes in its roll of singers many of the most famous artists of the age, but it boasts in addition a repertoire that is both comprehensive and extensive. For instance, its performances will be sung in French, Italian, German and English, and each cast will be made up of artists who have gained celebrity in practically every musical center of Europe and the United States. In the performance of Lucia, the exponent of that most difficult and exacting role will be Luisa Tetrazzini, whose triumphs in several quarters of the globe are matters of common musical history.

Mary Garden, who will be heard in the title part of Thais, stands alone and supreme as the high priestess of modern French opera, and in this role, in particular, is conceded by all critics to have no peer. In Wagner's "Die Walkure" an all star cast, which includes such celebrated names as Minnie Saltzman-Stevens, Jane Osborn Hannah, Eleanora de Cisneros, Charles Dalmores, Clarence Whitehill, and Henri Scott, will render the respective roles. This latter is an example of Wagnerian artists whose vocal and histrionic powers cannot be duplicated in any capital of Europe. Mabel Kiegelman and Marie Cavan, who will sing the two principal roles in "Hänsel and Gretel" are two of the best known of the younger generation of American singers, while Helen Stanley, another American, and Giuseppe Gaudenzi and Mario Sammarco, who sing the leading parts in Pagliacci are also equally well known. Armand Crabbe, Adele Legard, Louise Berat, Helen Warrum, and Emilio Venturini, who will sing the other roles in "Hänsel and Gretel" and "Pagliacci," have won many laurels in their art.

The sale of season tickets will continue at the box office of Sherman Clay & Co., until Saturday evening, March 1, 1913, and the sale of seats for single performances will open at the box office of the Tivoli Opera House, Monday morning, March 24, 1913. Mail orders for season tickets will be received and filled

now. Mail orders for one or more single performances will be received now and filled in the order of their receipt, as near the desired location as possible, after the close of the subscription sale and before the opening of the window sale. Special attention will be paid to out of town patrons. All communications should be directed to, and checks made payable to W. H. Leahy, manager of the Tivoli Opera House, San Francisco.

### ALCAZAR THEATRE.

"The Third Degree," which by many competent critics has been pronounced Charles Klein's masterpiece, is announced to follow "The Talk of New York" at the Alcazar, commencing next Monday night, with Evelyn Vaughn, Bert Lytell and the full strength of the stock company in the cast. Any play constructed by the author of "The Music Master", "The Lion and the Mouse" and "The Gamblers" is bound to possess a high order of dramatic worth, so it occasioned no surprise when "The Third Degree" captured the foremost place on Broadway a few years ago and retained it throughout a season which was notable for meritorious stage offerings. Its superior attractiveness was undoubtedly owing to the fact that, like most of Klein's other works, it was written with a reformatory purpose and laid bare some public abuses which exposure might serve to abolish.

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Volando Mero, Pianiste  
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# THE LAMBARDI OPERA SEASON

By DAVID H. WALKER

Each succeeding week of the Lambardi Opera Season has given the music loving public fresh reasons for pleasure, and for keener appreciation of the strength of the organization as a whole; also to receive fresh impressions concerning the versatility of the individual artists of the company. Foremost in this regard, unquestionably, has been Regina Vicarino. Three, as dissimilar characters as she has successfully assumed in the operas of "Lucia," "Thais" and "Barber of Seville," are seldom assigned to one singer. Leaving out any discussion whether she was dramatically adequate to acting the part of "Thais," there can be no cavil concerning her remarkable and somewhat unexpected success with the vocal score of that opera. From the position of coloratura singer, which she has held in the estimation of San Francisco, she suddenly rose to great power and splendor to the singing of music of a distinctly dramatic cast in Massenet's powerful work. Then came the "Barber of Seville." In this later work she was so gay, so joyous and sparkling in her vocalism that she entered a new sphere. Hail Victoria Regina! In the language of Shakespeare: "Great thou art; greater thou shalt be."

The past week has been particularly rich in operatic material to inspire interest. There has been a different opera each day, so that the succession of operas has stimulated interest and kept anticipation alert. Sunday "La Tosca" was given with Adaberto, Agostini, Nicoletti, Marco and Graziani, Monday brought "Barber of Seville" with a cast including Vicarino, Marco, Martino, Agostini, Giavacchini and Pineschi. Tuesday's offering was "Fedora" with Adaberto, Agostini, Marco, Giavacchini, Martino, Pineschi and Graziani. Wednesday night Vicarino, Folco, Nicoletti, Pineschi, Graziani and Marco were cast in "Traviata." Thursday and Friday evenings brought respectively "Otello" and "Thais" and the week was rounded out by "André Chénier" at the Saturday Matinee and the double bill of Saturday night—"Cavalleria" and "Pagliacci." Surely that aggregation, with the assurance that the average was uniformly high throughout, at least up to the latest performance that could be reviewed here, and the previous notices have covered other work and found them satisfactory, furnishes new testimony to the all around and conscientious hard work of the company—conductors, soloists and chorus inclusive. For two characteristic performances of the week some space is reserved hereafter.

"L'Amico Fritz" is Idyl of Lambardi Season.—The first performance of "L'Amico Fritz" by the Lambardi Company, took place Friday evening, February 7. It was the idyllic event of the season. Mascagni, the composer, writing a homely and simple love lyric in bucolic life, wandered so far from the fiery and melodramatic "Cavalleria" when he put this work on paper, that it would be difficult for the hearer, if uninformed, to identify the two works as being by the same composer. There is more of the love burden in the orchestration of "L'Amico Fritz" really, than there is in the libretto. The cellos are constantly reiterating "I amor," and the wood wind and horns are singing better of the same theme, even more than "Fritz" the lover does in the final act. We have had this opera before, but not often enough for its real beauty to be fully comprehended by the many. Devoid of thrills and endowed only with a very simple and ordinary story, it has no strong appeal from the vocal side to the enthusiastic ones devoted to crying "basta" to the high C. But whatever there is in the opera was done very satisfactorily by the Lambardi cast of February 7.

And in this high credit must be awarded, especially, to Arturo Bovi, who fully comprehended and fully developed its beauties with his insistent and compelling baton. There is an intermezzo or interlude, describe it as you will, which is of extraordinary excellence. This was performed with so much of delicacy and so much of thorough musicianship, that the audience demanded a repetition. It would have stood for even another playing, as conducted by Bovi, without losing its edge or freshness. In some ways it is supposed to embody the idea of "meditation." Whatever its purpose, it is a beautiful example of Mascagni in an unusual way—not obviously too sentimental, but vastly melodious and satisfying alike to ear and mind. Throughout the evening the orchestral score was a great part of the charm of the opera. Lina Bertossi was the "Suzel," the bucolic maiden around whose unpretentious ways and rustic charms the human interest of the libretto is centered. Signor Folco, the lover, Nicoletti and the "Tabbi" the "match maker," whose artifices lead "Fritz" and "Suzel" to matrimony. Flora Pineschi, the "Gypsy," had an opportunity of which she made much, indeed the vocal honors belonged quite largely to her. The other singers were Graziani and Curtini. Their vocal share was small. Folco and Lina Bertossi had their best chance to shine in the finale and the ensemble effect was fine. Folco's voice was suited to the music and she sang it well. Folco is just a very impassioned "Fritz" indeed he took the course of his love with much of a matter of fact sort of air, on the whole, but in his songs, he shone as well as the limitation of the score would permit. Nicoletti as "David" was successful in impersonation and vocally. Mascagni wrote no "thrillers" for the voices in "Fritz." He was content to go along in harmony with the libretto, which sufficient alibi has been made. What little the chorus had to do, was well. "L'Amico Fritz" was made very charming in its simplicity, its all pervading melody and simple tale of the tender passion and the performance was entitled to a much greater demonstration of applause than it received. It was about as perfect as a cameo—and on the same relatively small but exacting scale.

Splendid Performance of "Barber of Seville"—Standing close to the head of the performances of the season for premierism in musical merit throughout the entire cast, was the "Barber of Seville" which was given Monday evening, February 10th. It will hardly be necessary to allude to the individual work of each of the singers in detail. A mere recapitulation will show what a strong cast it was, as follows: Vicarino as "Rosina," Agostini as the "Almaviva," Giavacchini as "Ficaro," Martino as "Don Basilio," Graziani as "Don Bartolo," Marco as "Fiorillo." Before proceeding to discuss Vicarino, who was, of course, vocally, the star, I would like to say something about Bovi, conductor, once more. This master of the baton so directed the jovial and spirited overture, with the most effective accelerando toward the conclusion, and with such magnificent rhythm, and audacious accentuation, that he made the work wonderfully strong. The audience demanded a second performance of the number. There was an attempt to raise the curtain, but the audience would hear

runs and other vocal embellishments, that she was entirely captivating from beginning to end of that number. The house fairly roared applause, and for the best possible reason, because her vocal art and the finesse of her singing with the spirit of the text was entirely admirable. Throughout the performance her vocalism was very much to be admired. In the "Singing Lesson," Vicarino sang Strauss' Waltz, "Voce di Prina vera," a work which is a test of phrasing, and accurate listening. If anyone can sing that song better than Vicarino, and it is billed anywhere to be sung, although it may be a weakness to confess such a thing, I would cheerfully travel many miles to listen. A Waltz song, per se, should not necessarily be worth any such trouble, but this one, simple as it may seem to the amateur, is so full of opportunities that it may become a delight, given a Vicarino to sing it, or some other person with equal skill in phrasing and knowledge of the exact value of rhythm. Comedy prevailed the entire performance.

## CARUSO AND RUFFO IN SEVERAL ARIAS.

The Great Tenor and Famous Baritone With Other Well Known Artists Make up Notable Program of Victor Records for March.

Caruso, the greatest of all tenors, who receives \$2200 for every grand opera performance in which he sings; Titta Ruffo, the famous Italian baritone, who recently made his American debut, and who draws \$2000 for a single performance; Paderewski, the greatest of all pianists; John McCormack; Maud Powell—all these are names to conjure with in the world of music, and the appearance of any of these artists is an event of importance in musical circles. It may be imagined then what interest centers around the joint performance of all these artists with numerous others in the list of new Victor Records for March which have just been issued.

Caruso is heard in two songs—that most famous of French sacred songs, "Hosanna," and the popular "Benediction." His renditions are thrilling ones, the climaxes being given with the full power of his great voice, and the quieter passages are sung with admirable restraint. Titta Ruffo's contributions are three in number—a fine aria from the Masked Ball, another from Leoncavallo's opera of Zaza, and the famous Don Giovanni "Serenade" which is given by the baritone with all the grace and ease for which he is celebrated. John McCormack gives us two new ballads which he sings beautifully, and Clarence Whitehill sings the favorite Molloy song, "Love's Old Sweet Song," with tender expression and admirable diction.

Paderewski's rendition of Liszt's "Etude in F Minor" is a wonderful performance—he plays this difficult number as though it were the simplest of studies. A Wieniawski dance is played by Maud Powell with dazzling brilliancy and is without doubt one of the finest of violin records. Frank LaForge presents two splendid piano solos—the favorite Gottschalk "Pasquinade" and one of Chaminade's most popular numbers; and William H. Rietz, has a sweet-toned bell solo of "First Heart Throbs."

Pagliacci—the opera selected for the Victor Company's medley, and among the six numbers introduced is the great lament of Pagliacci with its heart-breaking pathos. Robert Hilliard gives a moving and thrilling recital of the dramatic poem, "Christmas Day in the Workhouse." Elsie Janis' command of dialects is a most unusual gift and her Italian dialect song, "When Antelo Plays the Cello" is a finished piece of character delineation. A vocal waltz "Amarella," is splendidly sung by Reed Miller; Harry Macdonough renders a melodious ballad, "I've Forgotten Them All For You," and that jolly bunch of dusky comedians, the Victor Minstrels, offer another collection of jokes, music and applause.

Two unusually fine records of sacred music are the renditions by Trinity Choir and Elsie Baker. The choir organization gives effectively the anthem, "Oh, Lord, Most Holy," and Miss Baker sings with lovely voice and perfect diction the noble "Calvary."

## A DELIGHTFUL BENEFIT PERFORMANCE.

The benefit performance given by the basket ball team of the Y. W. C. A. at Sorosis Club Hall on Monday January 27th, which consisted of Gilbert and Sullivan's comic Opera "Patience" was a distinct artistic success. The performance was under the able direction of Miss Della E. Griswold. The entire opera was presented with the exception of the male chorus. The solos were excellently sung by pupils of Miss Griswold, and the girls chorus was interpreted very skillfully by the members of the Y. W. C. A. basket ball team. The following review of the work of the participants is from a well known singer of this city who likes to hide her identity behind the initials G. C. D.

The baton was wielded by Miss Griswold who directed ably. Miss Maiohart's Patience was worthy of a professional. She possesses a very beautiful and mellow voice, and she sang with ease. She made the impression of being a born actress. Edmond Keating, who impersonated Reginald Bunthorne, has an excellent baritone voice and depicted himself very gracefully. The part of Grosvenor was taken by Royal May who revealed a pleasing tenor voice. Miss Georgiana Sturges essayed the role of Lady Jane and made a decided hit by reason of her excellent contralto voice as well as her fine sense of humor. The Misses Stella and Eva Harris, who represented Lady Angela and Lay Saphir respectively, displayed satisfactory voices and remarkably natural stage presence, while Miss Ella Watts of the Y. W. C. A. team as Lady Ella deserves splendid mention for taking a part at a late notice, as the young student, who was to take this part, was unable to attend. The orchestra was very unsatisfactory, instead of the orchestra supporting the singers, the latter were compelled to help out the orchestra, thereby revealing the excellent training received from Miss Griswold. The members of the chorus were: Miss Bleam, Miss Watson, Miss Urbals, Miss Hermann, Miss Fraser and Miss Morrison.

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the Overture a second time. And the demonstration that followed the reputation was even more marked than that which had greeted the opening one.

Now concerning Vicarino, there is an absolute certainty that she is an ideal "Rosina." She is as playful as a kitten, as artful a little piece of femininity in the pretty tricks and subtle stratagems that are involved in the libretto, as one would care to see. And then how she sang "Una Voce Poco Fa." Everybody takes liberties with Don Basilio's score in the "Barber," and Vicarino is no exception in singing with such great variety, with artful variations in the tempo, with such perfection of

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### SCOTCH HUMAN INTEREST PLAY AT THE CORT.

Quaint characterization, portrayal of universal human qualities, and delightful atmosphere—these are the elements which have figured so largely in the success of "Buntie Pulls the Strings." The realism of this whimsical comedy of Scotch life is unflinching. At no time does the play serve along the by-paths of artificiality. "Buntie pulls the Strings" will be disclosed to San Francisco theatregoers at the Cort Theatre for the first time Monday night, February 17. The engagement here has been limited to two weeks with the usual Wednesday and Saturday matinees. Judging by the mail orders that have been pouring into the Cort box-office for the past fortnight, the engagement will challenge that of "The Blue Bird" for attendance. The play has had a most successful career since its first putting-on. In London it ran for two years. New York supported it for two whole seasons and Chicago for six months. Throughout the United States the charm of this unique contribution to the drama has corralled the admiration of crowded houses.

"Buntie Pulls the Strings" has been called a "bit of auld Scotland transplanted to America." The play gives a picture of true Scotch home life, quaint, simple, and full of the humor of the provincial soil. It deals with the tangled affairs of Thomas Biggar in particular and the entire population of the little Highland village of Lintiehaugh in general, depicting, however, those familiar phases of village life which make all lintiehaughs the world over. "Buntie" is a wondrously lucid portrayal of human nature in its most interesting and amusing manifestations. The play is interpreted by an all-Scotch company, which includes Miss Molly McIntyre as Buntie. The company was selected and rehearsed by Graham Moffat, the author. Artistically, their work is the equal of any organization of players ever brought to America. The Cort Theatre announces a matinee and evening performance on Sunday, February 23, of Paul J. Rainey's African Hunt, generally acknowledged the most marvelous motion pictures ever taken. They created a furore when seen at the Cort last season, it will be remembered. This engagement for a single Sunday is made possible through the fact that "Buntie" does not give Sunday performances.

### THE JANPOLSKI CONCERT.

Albert Gregorowitch Janpolski, reported to be a famous Russian baritone, appeared at Kohler and Chase Hall on Friday evening, February 7th. A good sized audience was in attendance and seemed to enjoy certain of the singer's efforts. In the main, however, Janpolski did not come up to expectations. Notwithstanding the fact that the artist was evidently laboring under the fact that he is not a satisfactory concert singer. While the disadvantages of a cold there was sufficient evidence to possess a big enough baritone voice, almost a bass in quality, it is rather a rough and rasping organ which does not lend itself readily to the interpretation of lieder or similar works—unless Mr Janpolski possessed the declamatory art of a Dr. Wallner, which he does not.

We only heard the first two groups of old Italian and German songs. There was not one number that could tell us why Mr. Janpolski has been sent to America as a concert artist. He may be successful in operatic performances, but as a concert singer he surely does not possess the necessary qualifications to be called famous. In sending artists like Janpolski the Eastern managers



MISS RUTH THOMPSON

A Clever Pianist, Pupil of Prof. Pierre Doullet, Who Made a Success at a Recent Kohler & Chase Matinee

are making it very hard for our Pacific Coast managers who rely on the New York judgment. If managers continue to accept mediocre material they will ruin the concert business as surely as we write these lines. And if the New York managers send them such material they must be held responsible for the slack attention at any concert of a practically unknown artist, no matter how efficient he or she may be.

### SARAH BERNHARDT TRIUMPHS AT ORPHEUM

Madame Sarah Bernhardt's triumph in vanderhille at the Orpheum is certainly one of the most glorious incidents of her most glorious career. At every performance the theatre is packed to the doors and her reception is always wildly enthusiastic. For next week, which will most positively be her last here the following programmes will be presented: Sunday and Monday Matinees and nights, "Theatre" Acts 1 and 2; Tuesday Matinee and night, 5th act "Camille"; Wednesday and Saturday Matinees and nights, "One Christmas Night"; Thursday Matinee and night, 3rd act of "La Tosca"; Friday Matinee and night 3rd act "Lucrece Borgia". Several new acts will be introduced.

John and Winnie Hennings, "The Kill Kare Couple" will make their first appearance here. Hennings is one of the funniest men in vanderhille. He is an excellent dancer, his piano playing is of a unique yet musical order, and he sings several clever and diverting ditties. His partner, Winnie Hennings is a pretty girl, a clever actress and an accomplished cornet soloist. Mr. and Mrs. Jack McGreevey will present their ludicrous skit "The Village Fiddler and the Country Maid" which is always popular. They bring it to a close with an old-fashioned jig that is a scream—he fiddling and she blowing a dilapidated old horn.

Ignatius Cardosh the celebrated European Pianist will be heard in favorite selections. He is still youthful and for his years has probably gained more recognition in the musical world than any other pianist. He plays with a fine musical comprehension and also with brilliant technique. Next week will be the last of "And They Lived Happy Ever After," McMahon, Diamond and Clemence and Josie Heather.

### KOHLER & CHASE MUSIC MATINEE.

Next Saturday afternoon, the management of the Kohler & Chase Music Matinee has decided to give a special Holiday Matinee on account of Washington's Birthday. Two exceptionally fine soloists have been engaged for this auspicious event, namely, Emilio Puyans, flutist, and Mrs. Puyans, soprano. Mr. Puyans is the first flutist of the San Francisco Orchestra, and prior to his engagement, he was the flutist of Tetrazzini during her second American concert tour. He is an excellent artist, being a virtuoso of no mean ability. Mr. Puyans will appear in three solos, namely, as soloist and as accompanist, playing flute obligatos to some of Mme Puyans' songs. Mme. Puyans is a vocal soloist of considerable distinction. She has had a brilliant career as vocalist. Her voice is a fine, ringing soprano voice and her interpretation both in operatic and concert numbers is exceptionally intelligent and discriminating. As a coloratura soprano, Mme. Puyans is also a finished artist. The appearance of these two fine musicians will prove a red letter event in the annals of music matinees at the Kohler & Chase Hall during the year. In addition to the highly artistic work of the distinguished artists there will be one each for the Pianola Piano and the Aeolian Piano.



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## WALTER ANTHONY PRESENTS INDISPUTABLE FACTS ABOUT SYMPHONY CONCERTS

In An Exhaustive Article Published in the Argonaut of February 1st, the Musical Editor of the San Francisco Call Tells the Truth in a Manly and Exceedingly Unbiased Manner

It is now nearly two years since the Pacific Coast Musical Review began to point out its reasons why it could not endorse the San Francisco Orchestra, its sponsors, its directors and concerts. For a time we stood absolutely alone in our fight for recognition of the intelligence among the musical profession and the musical public of San Francisco. Gradually others saw the conditions in the same light as we saw them and one after another they ceased to be enthusiastic and united with us to clamor for improvement in the ranks of the Musical Association of San Francisco and its symphony concerts. At the end of the first season we had the satisfaction to see several members of the Board of Directors approach us and commend us on the stand we took. Those of the three hundred guarantors who were our subscribers and advertisers (among the latter several very heavy advertisers, speaking from a financial point of view) changed their attitude toward us and saw merit where they formerly only saw an error of judgment. At the present time there is not one really intelligent music lover or professional musician or student who has not come to the conclusion that there is something radically wrong with the symphony concerts. We could hardly cite any more proof for the truth of this statement than the decided loss of interest in the symphony concerts and the gradual withdrawal of patronage from the concerts on the part of the public. Nevertheless there are still certain members of the Board of Directors who are blind to this state of affairs, and who are satisfied that they have done the best thing they could under the circumstances. In a review of the symphony season just passed, which will be published in one of the next issues, we shall go into details regarding the reasons for the decline of public interest in these events and also the reasons why public interest can not be reawakened unless some radical improvements must be made, among which are those enumerated in Mr. Anthony's article.

We want to state here that we believe that Mr. Anthony and some of his colleagues have long since discovered that there is something wrong in the ranks of the symphony orchestra. But in accordance with well-justified principles, they did not desire to injure the concerts by expressing their views in the daily papers. And so Mr. Anthony accepted the first opportunity to give a very fair, unprejudiced and accurate expression of opinion in the Argonaut of February 1st. We know the character of certain of the members of the Board of Directors of the Musical Association of San Francisco sufficiently to realize that Mr. Anthony will be inopportuned by certain people, and he will be told that he is wrong and that the Association could not have done any different. The Musical Review and its editor have been treated in exactly this way, and there was no one in the beginning to defend us. Mr. Anthony, like ourselves, does not need anyone to defend him. He, too, is perfectly able to take care of himself. But we know it will be some consolation to him to feel that, no matter what a few prominent people may think of him, this paper, which represents the rank and file of the musical profession and the musical public, stands by him and assures him that he has done a great thing for music on the Pacific Coast. He has helped materially to take away the atmosphere of ridicule that threatened to injure the good name of this city in matters musical. He has joined a group of people who care less for money or social preferences, than for musical efficiency in those things that are supported by the purses of the wealthy and the comparatively poor people alike. We also believe that the three hundred guarantors of the San Francisco Orchestra will be glad to see such a prominent figure in musical affairs, as Mr. Anthony is, stand pat on the subject of honesty and seriousness in the musical endeavors of the metropolis of the Pacific Coast. We take pleasure in quoting Mr. Anthony's article in full:

The second season of symphony in San Francisco closes with the tenth regular Symphony Concert, January 21, and the tenth Popular Concert February 2. It is true that a supplemental season will be given which will extend the orchestral concerts at the Cort Theatre well into March, but these are to be given as a matter of managerial expediency and are rendered advisable if not actually necessary from a financial point of view: but the season of 1912-13 as originally planned by the board of governors of the Musical Association of San Francisco ends with two concerts above named. Thus the time is ripe to take account of stock—to add up the artistic gains which have accrued to the culture of San Francisco through the agency of its Symphony Orchestra. From out the tangle of dissonance which singularly enough is set up by all musical organizations whatsoever, and particularly symphony orchestras, the "pedal note" of appreciation is sometimes drowned ut-

terly or at least is heard but faintly. There are so many angles at which the critic may review the achievements of a symphony orchestra and such antipodal tastes clamoring for gratification, that a symphony orchestra without bitter—and sometimes excusably bitter—criticism is inconceivable.

It would be a mistake to assume that the local organization is unique in its inability to satisfy everybody. Even the Boston Symphony Orchestra and the New York Philharmonic are not exempt from the tooth of adverse criticism. The Philharmonic organization is just now being pilloried by some of its critics, and its splendid director, Strausky, is being berated beautifully because the programmes provided by the Philharmonic have not pleased certain of its patrons; and the Hub City critics are complaining of the Boston organization and saying that it has lost its compact tone and its finesse. This will inevitably be true of every symphony orchestra; it

orchestras—Los Angeles to the south and Seattle to the north, for instance; while eastern cities of considerably less importance than the metropolis of the west enjoyed the presence of flourishing symphonic organizations. But San Francisco had none. Meanwhile our sometimes boastful claims of musical regeneracy were met with skepticism by the informed visitor who asked: "Where is your symphony orchestra? You may have discovered Tetraxini, and rejoiced first of any American cities in the beauties of the Del Conti presentation of 'La Bohème.' You have a festival presented by Lotta, and you support grand opera in Italian every winter at your Tivoli. But these are not the evidences of a city's true musicianship. Where is your symphony orchestra?"

And we were abashed and admitted that our best musicians spent all their talents for tone in the orchestras of our theatres and cafes. For fifteen years this was so. Meanwhile the world of music was being revolutionized. Strauss was writing his dissonant tone poems; Debussy was experimenting in the orchestral web willed him by Moussorgski in Russia, German and Elgar in England, and the new Frenchmen, Magnard, Ravel, De Smetana. We knew them not—save from the pages of musical magazines. Our local composers, McCoy, Schneider, Zech, and others were scoring for full orchestras that existed only in their imaginations. Musical progress, from a serious, creative and independent point of view, was impossible. Edgar Stillman Kelley, who has made the world listen to him, went away with unheard manuscripts in his possession to find a field where the dead notes might live in orchestral beauty. I dwell at some length on this point because it is important that San Francisco realize its winter need of a symphony orchestra as is required to perpetuate the organization that is now finishing its second year of life.

A coterie of business and professional men whose devotion to commerce and finance was not sufficient to rob them of time for appreciation of the arts, assembled themselves together and determined to see what could be done for their city's musical salvation. That was in 1911. It might be well to list the roll of honor. It will be seen that it contains the names of several who, like R. M. Tobin, are familiar with music in its technical aspects and who are not mere dilettanti rhapsodists:

Dr. A. Barkan, T. B. Berry, E. D. Beylard, Antoine Borel, W. B. Bourne, J. W. Byrne, C. T. Crocker, W. H. Crocker, Frank Deering, Alfred Esberg, J. D. Grant, Frank Griffin, E. S. Heller, John D. McKee, William Mintzer, J. D. Redding, John Rothschild, Leon Sloss, Sigmund Stern, Dr. Stanley Stillman, R. M. Tobin.

They sent forth a circular letter to the public, and this was the prologue:

The Musical Association of San Francisco was organized in 1911 for the purpose of fostering the love of music in San Francisco and the surrounding counties by establishing a permanent orchestral body along the lines of those maintained in the larger cities of Europe and the East and to arrange annual series of concerts of educational value which would interest not only the cultivated music lovers but the young and the wage-earners as well and thereby inculcate a love for the very best in musical art in our citizens of all classes and stations. Convinced that the only way to create a love for good music is to give the public an opportunity to hear it, the undersigned conceived and brought into existence the Musical Association of San Francisco, whose membership has not reached nearly three hundred, but it is earnestly hoped that a membership of five hundred may be obtained, which would insure a permanent orchestra owned and controlled solely by this association.

You will notice that the end of the sentence expresses the hope that a membership of five hundred might be secured to the end that the symphony orchestra be established as a permanent symphony orchestra with all that the term denotes. Unfortunately the response was not as great as had been hoped for and the membership each contributing \$100 for the season—did not "insure a permanent orchestra owned and controlled solely by the association." This misfortune has been responsible for much adverse criticism. It has been pointed out that our symphony orchestra was not permanent in the sense that the Philharmonic or the Boston symphony orchestras are permanent. That is to say, the instrumentalists are only employed from concert to concert and remain permanently employed, as heretofore, by the local theatres, and cafes, and restaurants, and cafeterias.

It is to be hoped that another year will see our orchestra on a permanent basis, employing its instrumentalists in the season and mobilizing their private cars and their public appearances. Only in that way can an orchestra develop efficiency sufficient to cope with the difficulties of modern scores or adequately.

(Continued on Page 3, Column 2.)

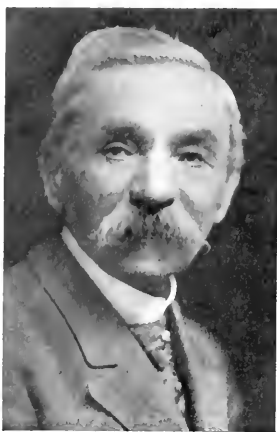


WALTER ANTHONY

The Musical Editor of the San Francisco Call Who Has Earned the Gratitude of the Musical Public by His Unbiased Expression of Opinion in the Argonaut of February 1st.

will invite, encourage, and justify criticism. The classicist will deplore the presence of Debussy and Strauss on the schedule of offerings, while the modernist with faith and face fixed on Moussorgski, Debussy, and Dukas, Reger, et al., will snuff contemptuously at Mozart and Haydn and even find Beethoven's Fifth symphony archaic. I know a steady patron of the local orchestra's concerts who bemoans every revival that doesn't present the overture of "Tannhäuser." Add to artistic differences, those that arise from temperamental divergences and professional jealousy and business criticism, and it becomes clear that no symphony orchestra can escape censure. Indeed, kindly censure is advantageous. It adds unction and impulse just as dissonance does to tone. Nothing is so stupid as a lengthy progression of "concordances."

Just the same this "pedal note" of appreciation before mentioned should be heard locally, and perhaps it will be of particular effectiveness just now, lest, without its reassuring resonance, the citizens who formed the Musical Association of San Francisco and volunteered to shoulder all financial losses that might accrue, lose heart, in the face of a certain and heavy deficit, and permit their city to lapse once more into its sympathetically silent state. Since 1895, when Fritz Schell undertook the hazard that attended the founding and presenting of a symphony orchestra, this city has endured without a representative orchestral body. Cities of much less wealth and much smaller population boasted symphony



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## Walter Anthony Presents Facts About Symphony Concerts

(Continued from Page 1.)

beauties of the classics—the simplicities of which are anomalously their greatest difficulties. However, the first year of the symphony orchestra closed with agreeable artistic finish and made no burdensome demands on the purses of those who guaranteed the payment of all the bills. For it must be known that nowhere does symphony pay. From the composer who, like Brahms, laboring for ten years over his C minor symphony, puts pricelessness into his work, to the publisher who issues the composition at enormous expense for the benefit of a pitifully limited market, and thence on to the society which presents the masterpiece—the symphony industry is not a profitable business.

In the hope that the season of 1912-13 would find a large public willing to assume the risks attendant on the establishment of a permanent symphony orchestra, and realizing the inestimable good inhering to the "fair" name of San Francisco by the presence of a successful symphony orchestra, the same men—with but few changes in the board of governors—undertook the second season, which is now drawing to a close. I understand that the losses this year have been heavier than last. Undoubtedly many of the drains on the treasury were unnecessary. Too much was paid to certain of the "soloists" in the orchestra, particularly in the case of Arthur Hadley, who, though a good cellist, is not so good as Grienerauer, for instance, who dwells in this city and could have been engaged for half the money paid Hadley. Other extravagances in the management—a sample of which the engagement of Arthur Hadley may be taken to be—have helped to swell the deficit without any proportionate gain in artistic results.

The engagement of Henry Hadley at a salary for the season of \$10,000 might be regarded as a prodigious expenditure of funds. In this selection, however, the board of managers assumed that Hadley's name attached to our symphony would give the organization a standing in the world of music—a reflection, as it were, from the director's fame as a composer. Whether this is so may well be doubted, but the theory was reasonable and Hadley's social gifts were regarded as an asset not

at one of the popular concerts, and finally we have Hadley's "North, East, South and West" symphonic suite. That comprises the symphonic menu of the regular symphony concerts. Mozart has not been heard (I am speaking now of symphonies), Schubert's completed "Swansong," the C major symphony, and Mendelssohn's masterpieces were omitted. Berlioz was slighted, Rubinstein's "Ocean" symphony might have been heard with profit instead of trivial piano compositions converted into orchestra works. Stravinsky, Dukas, d'Ally, and Saks-Saens from France; Raff and Hugo Wolf from Germany, and all the Russians save Tchaikowsky and Rachmaninoff, have been coldly treated in our programmes of symphony, as likewise were Bantock and Elgar, whose "Pomp and Circumstance" march doesn't count. Of our American composers, only Hadley himself was represented in significant composition. Wagner was permitted to monopolize the symphonic programmes as he did the popular, and while no one—myself least of all—resents the presence of Wagner on any programme, it must be confessed that for a man who wrote no symphonies, he engaged too much time on symphonic programmes. He was a five to one favorite over Beethoven, Brahms, or Haydn. I have called attention to the total omission of Mozartian symphony from the programmes. Many of us (seeing that it was not Hadley's notion to give audiences new to symphony a cultural training therein), would have welcomed the opportunity of hearing Paderewski's or Elgar's comparatively new works; Bruckner's C minor symphony, about which much of enthusiastic comment has been written; George W. Chadwick's great third symphony, or Vincent d'Indy's or Gouvy's French compositions. Instead we have had much on symphony programmes that was not symphony—more, in fact, that wasn't than that was—light overtures, music drama excerpts, caprices and arrangements for orchestra from piano music.

Though I do not share in the disappointment, there is much regret expressed over the scarcity of soloists visiting the local orchestra. Judging from the increased public attendance, however, whenever an artist of the first range was engaged to play with the Symphony Orchestra, the casual outsider is driven to the conclusion that a larger outpouring of money for tickets on the part of non-subscribers would have been induced by more frequent presentation of artists. Maud Powell's concerts drew splendidly and so did Tina Lerner. Gottfried Galston did not do so well and neither did Carrie Bridwell. Recommendations for another season of symphony would seem to flow logically from the foregoing, as I think, a true estimate of the difficulties that have hindered the season just closed from the success it on many counts deserved, as follows: A conductor should be employed who commands the esteem of the world of music for his attainments as orchestral director, rather than as composer. A more careful engagement of artists from abroad, whose equals if not superiors may be found at home, should be made.

More essentially symphonic music at symphony concerts and more excerpts from the great masterpieces of orchestral compositions should be given at the popular concerts—taking the less abstruse movements from the symphonies, such as the Andante from Beethoven's Fifth or the Larghetto from the Second, or the Scherzo from Schubert's C major symphony for instance. Thus would the taste for symphony be whetted and the intent in giving popular concerts be achieved. The intent being to "make" audiences for symphony, and to develop a taste that would lead to the appreciation even of Brahms's prodigious polyphonic skill. It is certain that San Francisco has demonstrated in the season just completed that it has the material for the making of a great orchestral body. It will get the patronage if proper programmes are presented to lure the public. That it also has a devoted band of pioneers is likewise a certainty, and the unkindest element of adverse criticism leveled even in friendly spirit at their efforts of this season, arises from the fact that it is scolding them for spending funds too extravagantly and complaining that they lost their own money.

WALTER ANTHONY.

## NORDICA IN SAN FRANCISCO AND OAKLAND.

Mme. Lillian Nordica, the first American woman to achieve a world-wide success as a singer, the first to be invited by Frau Cosima Wagner to appear at Bayreuth and one of the greatest dramatic sopranos the world has even known will give but one concert in San Francisco this season and one in Oakland. The San Francisco event will be given this Sunday afternoon at the Columbia Theatre at 2:30. The great diva who is equally at home in concert and on the stage will sing the following German songs—"Ich Grolle Nicht," Schumann, "Tannu," Wagner, "Am Manneken," Jensen, and "Die Erlking," Schubert; French Songs—"Le Nil," (with violin obligato Leroux, "Ariette," Paul Vidal, "Mandoline," Debussy, "Chanson de Barchane," Bernberg, Russian songs—"The Zephyr and the Rose," Helehan, "But Late in Dance," Arensky, "Springtide," Rachmaninoff; American Songs—"When Cherries Bloomed" and "At the Feast of the Dead" by Cadman; Arla—"Elizabetta," Arla—"Tannhauser," Wagner.

William Morse Bumsted who will assist Mme. Nordica and who is a violinist of no mean attainments will play works by Kreisler, Sarasate, Aulin and Zarecky. E. Romayne Simmons, who has been Mme. Nordica's accompanist for a dozen or more seasons will again aid greatly to the enjoyment of the offering. The offices at the music stores being closed on account of a legal holiday, the tickets may be secured on Saturday and Sunday at the box office of the Columbia Theatre only. Next Tuesday afternoon, February 25, at 3 P. M. Mme. Nordica will offer the same program in Oakland. Liberty Playhouse where tickets may now be had. The prices for the Nordic concert on both nights will range from \$2.00 down to 75 cents.



MISS ZDENKA RUBEN  
Pianist-Pupil of Prof. Joseph Herlinger who Will Play  
With the Hertinger Musical Club Next Week.

without value as a drawing factor. The correctness of this, too, may reasonably be doubted in view of the recent extra concert given outside of the regular season, in a new concert hall, and appealing direct to the general public. I regret to say that there were almost as many instrumentalists in the orchestra as there were auditors in Knights of Columbus Hall on the occasion mentioned.

So far as the general public is concerned, Henry Hadley, without reference to his ability as a director, has failed to "draw." His personality as a conductor has not exhibited that magnetism which makes people say, "Hadley played Beethoven's Fifth Symphony beautifully." It is notorious that some of the greatest composers have been failures as conductors. Perhaps it would be correct to say that Hadley is not quite great enough as a creator to be a complete failure as a conductor. It is certain that his time as a composer is in no danger of being rivalled by his fame as a conductor. However, Hadley has given us some interesting readings, particularly of the modern works, as of Rachmaninoff's second symphony. As a programme builder (and I attack this subject with true timidity) Hadley has not been altogether a success. A glance over his programmes will demonstrate this clearly.

In the ten symphony concerts we have heard but one Beethoven symphony (the Fifth), we have had one Schumann symphony (the First), one Haydn (the D); one Brahms (the Third); Tchaikowsky's Fourth and Rachmaninoff's Second, which was played at the third and again at the tenth Symphony Concert. We have had Dvorak's familiar "From the New World," Schubert's unfinished symphony, Richard Strauss's tone poem, "Death and Transfiguration," which was also given

# PACIFIC COAST Musical Review

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## MISCHA ELMAN CONCERTS.

It was gratifying to note the splendid attendance at the Elman concerts. This gave one a little encouragement, after the very poor showing made by our musical public during the beginning of the season, prior to the Sembrich concerts. Mischa Elman ought to be well satisfied with his San Francisco success. Quite a proportion of his audience consisted of people who attended every one of his concerts. Then, too, the attendance at the last concert was bigger than at the first, in fact the house was almost sold out. After all the public knows pretty well what it wants, and an artist of genuine worth will never need to complain of lack of attendance, provided the musical public is convinced that he is worthy of support. Of course a new artist, whose name is not familiar to the concert going people, will have greater difficulty to be recognized, but eventually, if he has time to make good, the people will reward his efforts with their unanimous support. Mischa Elman was always a favorite here, but this year his success was greater than ever before, and this means a great deal. No one who has ever heard Elman will forget his wonderful interpretations. His tone is so big and so smooth. His manner of playing is not unlike that of a great singer. He touches the emotions and calls forth a response to his intense musical intelligence. He is one of those rare artists who hold an audience spell-bound while they play and who impress their hearers so deeply that the slightest disturbance such as a whispered conversation or other outside noises create resentment in those who are wrapt in the soloist's work. Not all artists are able to compel such undivided concentration of interest. Then Mischa Elman was assisted by quite an artist-accompanist in the person of Percy Kahn, who played the sonatas as well as the accompaniments in a manner that earned for him the respect of every serious musician in the audience. The Elman concerts were beyond a doubt, among the most enjoyable and most educational musical events of the current concert season. We trust that the balance of the events will compare favorably with these affairs.

A. M.

## JOSEF LHEVINNE.

We are to hear one more great pianist this season. It will be Josef Lhevinne, that brilliant young Russian artist, who captivated his hearers on his previous appearances here some three years ago. Greenbaum announces the opening Lhevinne concert for Sunday afternoon, March 23.

## JULIE CULP.

For all who love the art of song in its very highest form, a great treat is in store when Mme. Julie Culp, the Dutch mezzo-soprano, visits this city in April. Never have we read such enthusiastic notices about a "lieder-singer" in the papers of the largest American cities. The praise that the critics bestowed on Dr. Wullner is but faint when compared with their panegyrics over the art, voice and methods of Culp.

## YSAYE.

For any violinist but one of the masters to follow Mischa Elman in a recital would be a foolhardy attempt. Manager Greenbaum has refused to handle three different violinists for this reason. But he announces that he has secured the only violinist now on tour who can interest a big audience after Elman and that is Eugene Ysaye "the master of masters," the man of whom Fritz Kreisler said "When Ysaye plays at his best, we others must all bow down and take off our hats before him." Greenbaum promises some quite exceptional programs when Ysaye arrives and the promises of this manager are always kept.

## CAVALIERI AND MURATORE COMING.

There seems to be no rest in the office of the local impresario for announcements after announcements seem to come and each one of the greatest importance and interest. The Nordica concerts were not on this year's schedule at all and now comes an announcement that the famous soprano Lina Cavalieri, who, in addition to her reputation as one of the world's most brilliant artists, is said to be the most beautiful woman living, assisted by Muratore, the leading tenor of the Paris Grand Opera, and the bandomest singer on the stage will give some joint concerts here. Greenbaum says he would not dare to tell the amount of money it was necessary to guarantee to secure this stupendous attraction but the fact that Muratore alone cancelled a contract to appear with the Hippodrome in Chicago and Philadelphia at \$1500 per night to make this tour with Cavalieri will give some idea of the value of the attraction. The Cavalieri concerts will be given early in May.

## THE ADELINE GENEÉ PERFORMANCES.

Commencing this Monday night at the Valencia Theatre, Manager Greenbaum will present the most beautiful and interesting series of ballet performances ever offered in this country. There can be no dispute relative to the position held by Adeline Genée as a dancer; she is unquestionably the greatest living exponent of the highest form of the Terpsichorean art. The school which she represents is entirely different from that of which Pavlova was so great an exponent. The Russian dancers depend greatly upon pantomime and posing for their effects while the Franco-Italian school expresses every emotion by pure dancing alone. There is a wondrous charm about Genée herself and those who once see her want to go over and over again; an Eastern critic has called her the "Maud Adams of the Dance." Adjectives fail to convey any idea of her grace, her technique, her pantomime or her witchery and the only way one can even realize what a superb artist she is, is to witness one of her performances.

With Genée will be seen Volinin the Russian master of the dance, Mlle. Schmolz, a corps de ballet and a scenic investiture that is of quite exceptional beauty. The important music will be played by a splendid orchestra of some forty players most of whom come with the great dancer direct from the Metropolitan Opera house. The conductor is C. J. M. Glaser who is well known abroad both as a director and composer. The program for Monday, Wednesday and Friday nights and Saturday afternoon will consist of "La Danse" in which Genée and her assisting artists will interpret the various styles of dancing from 1710 to 1845 to music by Lully, Grétry, Rameau, Martin, Gluck, Mozart, Chopin, Strauss, Meyerbeer, Delibes and other famous composers who were inspired to write some of their most beautiful compositions by the art of various dancers who lived during this period. This will be followed by sundry special features including a "Hunting Scene" in which the star dances in full English riding habit to the music of an old English hunting melody.

On Tuesday, Thursday and Saturday nights "La Camargo," a dramatic pantomime-ballet telling a most charming story, will be given in addition to many special numbers. The little play of "La Camargo" gives Genée an opportunity of showing her ability in portraying pathos and tragedy as well as comedy. It is in one act and calls for seven characters: Of course the "Hunting Scene" will again be given for no Genée performance is complete without it just as no Bismillah audience is ever satisfactory without "Danny Deever" and no Gadski audience without "The Cry of the Valkyrie" or no Nordica concert without "The Erlking."

The sale of seats for the Genée season will be at the Valencia Theatre this Saturday and Sunday and after Monday, also at the usual Greenbaum box offices at Sherman, Clay & Co's and Kohler & Chase's.

Umberto Sacchetti, the successful grand opera tenor who was heard here to great advantage with the Bevan Opera Co., and later with the Girl of the Golden West under the direction of Giorgio Polacco and the management of H. W. Savage was engaged for an eight weeks' appearance at the Boston Opera House, under direction of Henry Russell, and he proved so successful that at the expiration of the eight weeks, Mr. Russell extended the contract to the end of the season. During his engagement at the Boston Opera House, Mr. Sacchetti sang with much success in Lucia with Tetrazzini, who presented him with a handsome souvenir in the form of an autographed portrait. Mr. Sacchetti also appeared with equal success in Tosca with Mary Garden, and in Cavalleria Rusticana with Maria Gay. At the end of the Boston season, Mr. Sacchetti is signed for a contract to appear in grand opera in Cleveland. This is another instance where the judgment of the Pacific Coast Musical Review has been vindicated. There were two tenors in the Bevan Co., namely, Batain and Sacchetti. The former was at the time the more popular, but we said then that Sacchetti was the better artist of the two. Subsequent triumphs of Sacchetti in the East have shown that we were correct in our estimate. Mr. Sacchetti is surely deserving of his success.

## CORT THEATRE.

"Bunt Pulls the Strings" disclosed its whimsical self at the Cort Theatre last Monday and brought with it a measure of cheer and merriment. Graham Mott's famous Scotch comedy had been much anticipated. Considerable was expected of the play that had held the interest of London's theatregoers for over two years and so Gotham by the ears for a couple of seasons. In every way the play met its advance reputation. It radiates wholesomeness. It solves no problem. Its sole province is to provide entertainment. And it is successful every inch of the way. The plot is the best conspicuous thing about "Bunt." It is essentially a play of "atmosphere." With the art of a master, Mott has re-created a little Scotch village of the 18th century on the stage. The illusion is well-nigh perfect, and the outfit has chosen a cast of the best players who do not act, as the term is generally understood. They really walk through their parts and clinch conviction.



ADELINE GENEÉ

The World's Greatest Dancer and M. Volinin—Valencia Theatre Beginning Next Monday Night.

## THE BEEL QUARTET.

The final concert of the season by the Beel Quartet will be given next Sunday afternoon, March 2 in the ballroom of the St. Francis Hotel. The assisting artists on this occasion will be Miss Virginie De Fremery who will play the piano part of the "Kreutzer" Sonata with Mr. Beel, Charles Schmidt, viola and Victor De Gomez, cello, who will lend their valuable aid in the performances of Schubert's "Quintet" and Brahms' "Sextet." This is unquestionably the most interesting, novel and important ensemble program offered her for many a year and should attract a large audience if we have any lovers of "real" music in this city.

## LECTURE ON VOICE CULTURE.

Mrs. Nitalia Douillet, teacher of voice culture, and wife of the eminent pianist and composer, Pierre Douillet, gave a most delightful lecture to a large number of musical people, in her Oakland studio on Telegraph avenue, Wednesday evening, Feb. 12. The lecture was followed by a musicale in which four of her students took part and Miss Ruth Thompson, pianist pupil of Pierre Douillet assisted.

Mrs. Douillet showed thorough understanding of her subject, and the excellent work done by her students proved her method of instruction one that teaches the student the why and wherefore of things vocal, and enables them to guide their own development as well. The following is the program: Lecture on "Voice Culture," Mrs. Nitalia Douillet; Duo from "Lakme" (Delibes), Misses Eunice Gilman and Hulda Rienecker; Air of Salome from "Herodiade" (Massenet), Mrs. Della Bryan; (a) Air from "La Juive" (Halévy), (b) Invitation (Owen), Miss Hulda Rienecker; Piano Solo; Scherzo B flat minor (Chopin), Miss Ruth Thompson; (a) Villanelle (Debussy), (b) Bolero (Douillet), (c) Air from "Madame Butterfly" (Puccini), Miss Eunice Gilman; Air from "Aida" (Verdi), Miss Clarita Welch, Mrs. Chaire Bailey Darrington, accompanist.

## ALCAZAR THEATRE.

In response to popular request, the Alcazar management announces David Belasco's beautiful costume play, "Sweet Kitty Bellairs," as its offering for the week commencing next Monday night. This will be its third revival under the Belasco & Mayer direction, the treacherous hit made by Evelyn Vaughan in the title part being mainly responsible for each of the revivals, although the acting of Bert Lytell and the other principal people, the elaborate scenic investiture, the luxurious costumery and the cleverly-drawn situations and bright dialogue of the play itself must be considered as important factors in the magnetism.

The Berkeley Musical Association will give the third concert of the third season in the Harmon Gymnasium of the University of California next Tuesday evening, February 14th. The program will be presented by Mircha Elnan, the eminent young Russian violin virtuoso, and Percy Kahn, pianist-accompanist.

## CLARA BUTT AND KENNERLY RUMFORD COMING.

Miss Clara Butt, who is credited with having the most wonderful contralto voice in the world, and also with being a most gifted artist, and Kennerly Rumford, the baritone, with whom she is now giving a series of recitals in the East to record-breaking houses, will appear in this city en route to Australia and give two or three concerts under Greenbaum's management. As the big theatres in the East have not been able to accommodate the throngs who desired to hear this marvellous singer, the Cort Theatre has been engaged for the Butt-Rumford joint concerts, the first of which will be given Sunday afternoon, March 30.

## CHRISTINE MILLER'S SUCCESS.

Miss Christine Miller, a very successful concert contralto, who is achieving brilliant artistic successes throughout the East, recently sang in Evanston and the Music News of Chicago had this to say of her:

"The brilliance and musical charm of the artist's series of recitals before the University students at Music Hall in Evanston was accentuated in unusual and thoroughly charming way on Friday night, when the School of Music presented this thoroughly popular contralto in some recital. Miss Miller is a thorough favorite in Evanston and few singers indeed can so enthuse an audience there as can she, and on Friday this was true despite the circumstance that the time chosen was a little unfortunate in view of the fact that it was the last day of school before the Christmas vacation and very many of the best students of the School of Music had already departed for their homes. Christine Miller is a singer to whom the word 'finished' never seems fully to apply, for excellent as she has been for some years and tremendous as have been her successes, she yet never rests content with present attainments, but is constantly forging ahead and adding new phases and graces to her art. Her voice, as she first showed it to (Chicago), was of supreme liveliness in the purely contralto range, but, not content with that, Miss Miller worked with a will toward the extension of her range until now she not only retains the rare beauty which has always been hers in her original scale, but she has added a remarkable number of tones, and best of all, she has carried into this upper scale all the rare beauty and sonorosity of her lower tones, while at the same time it serves the purposes of light and shade, and gives that added brilliance which is impossible for many contraltos.

And, on Friday, Miss Miller discovered to the audience still another wonderful advance—this time in her dramatic development. Always sincere to the full and always fully able to add touches of piquancy to her work, Miss Miller has now developed a much more powerful dramatic sense than has always been hers, and she is able therefore to introduce unlimited mood and color painting in her singing. No song is so serious or sad but that she can express its full meaning and nothing so sentimental but that she can handle it deftly, while her ability to display recovery and gaiety is still most admirable. Her voice, on Friday was at the



MISS CHRISTINE MILLER

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full of sensuous charm and in brilliant condition so that her program became not only a vital object lesson to students of the vocal art, but it was as well a sheer delight to every lover of music who was present. The selection of program was notable, for not only was there enough of the classics to make suitable body, but also the infusion of new works was so great as to constitute constant and thoroughly agreeable novelty."

At the regular semi-monthly meeting of the Musfeld Club held on Thursday, February 6th, the following program was rendered: Improvisation (Chopin), Berceuse Levy, Brahms No. 1 (Sjorgren), Alyce Dupas; Erlkönig No. 11111 (Sjorgren), Bessie Fuller, Grillen (Schumann), Venita Hamilton; Rhapsodie No. 9 (Liszt), Esther Hjelte.

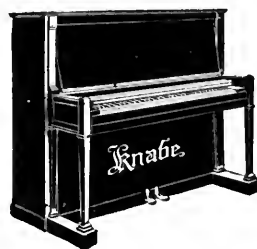


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The Beringer Musical Club, under the direction of Prof. and Mme. Joseph Beringer, assisted by Otto Rauhut, violinist, will give its twenty-fifth concert at Century Club Hall on Tuesday evening, February 25th. The program to be presented on this occasion will be as follows: Andante and Allegro Piacevole (Beethoven), (From A Major Sonata for Violin and Piano), Messrs. Otto Rauhut and Jos. Beringer; Vocal—(a) Where the Bee Sucks (Arne), (b) Serenade (Gounod), (c) Fior di Margherita (Arditi), Miss Maya C. Hummel; Piano—(a) Nocturne B Flat Major (Field), (b) Menuet-Fantaisie (John Orth), Miss Lois Munsil; Vocal—(a) Sunset (Dudley Buck), (b) A Foulsh Little Maiden (Collins), (c) L'Incantatrice (Arditi), Miss Arena Toriggino; Piano—(a) Prelude D Flat major (Chopin), (b) Hungarian Rhapsody No. 2 (Liszt), Miss Zdenka Ruben; Violin Soli—(a) Am Meer (Schubert-Wilhelm), (b) Liebesleid (Kreisler), (c) Pasquinade (Tirindelli), Mr. Otto Rauhut; Vocal—(a) Auf Wiederseh'n (A. Nevin), (b) Theme with Variations (H. Proch), Miss Irma Persinger; Valse de Concert (Joseph Beringer), (For Two Pianists), Miss Zdenka Ruben and Prof. Jos Beringer.

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# AN EXCEEDINGLY NEWSY LETTER FROM VIENNA

By CHARLES MALLORY DUTTON

Vienna, January 6th, 1913.

Behold us in Vienna, where we have taken an apartment, for the winter, after months of rambling in Southern Germany, the Austrian Tyrol and Northern Italy. Its mighty good to get back to the land of music, after two months spent in Italy where everyone is bathed in sunshine, art of divine nature, but, no music! Or at least nothing of great importance, after one has accustomed oneself to German standards of excellence. We spent almost two months in Florence, and the opera we heard there was very poor. The voices were the best part of the performances, and they were nothing to rave about. The orchestra was original to say the least, and the productions as a whole were cheap and far behind the age, but I have come to the conclusion that there is a herd of good opera-singers—or at least they all flock to New York for the winter. Even Vienna is beginning to suffer by the high salaries paid in America, three or four of the best singers of the Vienna Opera house are at present in New York, and it is the same with Berlin, for Frieda Hempel who is the only important coloratura singer in Berlin, and the greatest in Germany, makes her debut in New York this winter. Emmy Destinn it will be remembered, was the first leading dramatic soprano at the Berlin Royal Opera, and Mr. Grisiwold, now of the Metropolitan, was certainly the best basso of Berlin, and they have found no one of equal merit to take their places. Italy is the land of the divine voice, but the country can no longer afford to keep its artists at home.

The tastes of Europe and America differ greatly in regard to so called successful opera singers. In Germany they lay great stress upon histrionic ability, declamatory art and interpretative powers of an artist, at home the voice is the first requisite, and without a good legato voice it is almost impossible to achieve success in America, no matter how forceful one may be able to sing, unless one has the unusual personality of Mary Garden. But the appreciation for, and love of opera in Germany and the German speaking countries, is so imbedded in the hearts of the people, that they take opera as a necessity, for it has come to a point in their lives where they simply cannot live without it. In Italy too, one finds a most music loving people, and a tremendous love for opera in particular. The poor people as they go about their work on the streets, may often be heard singing in such a happy mood and tenderness, various arias from Verdi, Donizetti and the lighter Italian school, and most of them possess beautiful, natural voices, excellent ears, and always a glorious sense of rhythm. Italy is the land of natural voices—it is in the air! just as it is the land of art—only in art as in music, the present generation is lazy—beyond words! Most poor working boys seem content to bask in the sunshine, earn a little at manual labor, and sing merely to satisfy their souls, and lighten their labors, while in the German speaking countries all is very different. Work is their magic word—they have not half the voices, nor half the talent, nor half the temperament, but they have five times the ability of the Italians for work. Their appreciation is enormous, and their desire to achieve, colossal. They organize, systematize, analyze and get down to the very core of success. They, as a race, are the most industrious people imaginable—the Italians, one of the laziest. They subsist upon sunshine, French bread, cheap red wine, and the natural beauty of their own voices, and they are for the most part happy, and they are happy and contentment by perpetually singing and humming from the beginning of life to the very end. Who has ever heard a German sing on the streets? and as for being as happy—I leave that for others to decide. No, they are far from a happy people—they work too hard, to be happy. I would almost say that perpetual happiness comes only through a state of supreme ignorance, and the Germans are never that.

The Germans' musical breeding is always in good taste, they are more interested in art than in individual artists, in point of fact, they are more inclined to purchase seats far in advance of a musical performance, even the cast is never announced until the very day the performance takes place. One never hears a German say "are you going to hear So and So sing Tristan?" Instead, they say "are you going to hear Tristan?" It is the musical contents they are most concerned about, and the straightforward declamatory way in which the singers interpret it, that satisfies them. They do not enthuse as much over sheer vocal beauty, as vocal character and interpretation. As for operas, the German opera houses have the best singing operas in the world. Last month Wagner's entire works, with the exception of "Parsifal," were given at the Vienna Opera House, and the singers were good, if not great, and the orchestra the finest in Europe. Othello Chabert (Colonel Chabert) a new opera by Valdehansen of Vienna is meeting with good success. We heard it sung in Berlin last May for the first time. The music is strong, dramatic and interesting, and makes a bold attempt at repeating in music, the highly effective episodes of the libretto, which is drawn from one of Balzac's novels. The orchestral score is exceptionally realistic, and although not always musical, the composer strives to break away from old traditions. Personally, as a modern opera, I don't think the work will shake with Charpentier's "Louise" which is certainly a great modern opera.

Although there are not quite so many concerts in Vienna during the winter, as there are in Berlin, they are, however, for the most part, of a higher order. The great orchestral events are the Weingartner Symphonic concerts, of which there are ten concerts and ten public rehearsals each winter. The concert before last was perhaps the greatest symphony concert I have ever attended, for there were three great elements in it—makeup—one of the greatest of living conductors pre-

sending one of the very greatest of symphonic programmes upon the greatest orchestra in Europe. What is more glorious and inspiring to open a programme with than Weber's Overture to Kuryantia followed by perhaps the greatest favorite of the present, Tchaikovsky's "Pathétique" Symphony, and Beethoven's Eighth Symphony to crown all? I know of no words with which to describe Weingartner's interpretation of the Tchaikovsky Symphony. It seemed to me to be the pinnacle of conducting, and the great conductor read every line of the soul stirring work with the lucidity of a genius. We have heard this work from many of the celebrated orchestral conductors, but never before in so blood stirring or more than that—blood curdling a spirit. The undercurrent of emotion and enthusiasm that swept over the entire house at the close of each movement, and after the great triumphant march at the close of the third movement, the applause was fairly delicious. We went to the Public Rehearsal on Saturday afternoon, and were so thrilled to the core, that back we went the next day, to hear the concert all over again. Such concerts as this seemed in a great measure to atone for our three years absence from our native country.

The Fifth Philharmonic Concert under Weingartner took place yesterday, and although the programme was



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Like "St. Francis Preaching to the Birds" While in Venice

not especially alluring, it is always a rare privilege to hear Weingartner conduct, as for some strange mysterious reason he is no longer one of the conductors of the Royal Opera House. But, yesterday's concert only served to heighten the memory of the Tchaikovsky concert, for the concert as a whole, was one of the finest we have heard in Europe. The program opened with a rather uninspired reading of a serenade for stringed orchestra and cello solo by R. Volkmann, followed by a Schubert work which is rarely heard "Five German Themes with coda and seven trios," also for a small stringed orchestra. The work was interesting because it was Schubert, although not the great Schubert that we know him to be in other symphonic works. Neither of these numbers sent any "thrills" whatever over the audience which waited patiently for the conductor's first performance of his own "Lustige" Overture for full orchestra, op. 53. Having heard one of Weingartner's orchestral compositions, I have little desire to listen to another, as far as musical contents is concerned, although from the very first bars one could easily recognize that he was a master of orchestration, with all of its modern technical tricks and effects, all of which tempts to draw the attraction from the absence of musical merit. The work was played in an exceedingly fast tempo throughout, and sounded to me more like musical pandemonium than "Musical Comedy." The programme closed with an early symphony by Herman Goetz in F major op. 9, which apparently had little in it to interest the large audience for there was almost no applause at the close of the work, and the audience fairly "bolted" for home.

As for recitals, there are an average of three to four each evening of the week. Rosenthal played lately to a very large house, two concertos with which he is known the world over—namely, the Chopin E minor and the Liszt E flat major, with a group of his old "war-horses"—between, for solo piano, Bachhaus, the young aristocrat of the piano lately played the Brahms F minor Sonata, the Chopin Fantasia, and some of his études with brilliant success. Busoni appeared last month as soloist with one of the orchestral societies, playing his only piano concerto, which it may be re-

called, was reviewed last winter from Berlin. Casals, whom all Europe has declared to be the greatest living cellist, gave two concerts shortly before Christmas with orchestra, to absolutely filled houses at very advanced prices. At his last concert the Brahms double concerto for violin and cello was performed. Madame Julia Culp gave her second and last song recital previous to her American tour, and not only was the house "sold out" some days before her concert, but her audience was most discriminating and musical. She possesses many attributes which are indispensable in the "make up" of a successful concert-singer, chief among which is a distinct gift for interpreting songs. Then too, she possesses a most gracious and pleasing personality, together with a voice which is capable of a wonderful variety of shading. Lovers of Schumann, Schubert, Brahms and Hugo Wolf will revel in Madame Culp's highly artistic and thoroughly German concert singing.

The Vienna Society of Musical Friends recently celebrated the hundredth anniversary of its organization by giving a series of important festivals, which included a splendid performance of Beethoven's "Solemn Mass" for five hundred voices, soloists, full orchestra and organ. A performance of Beethoven's "Fidelio" at the Royal Opera house, the Brahms "Requiem" and a symphony concert with D'Albert as soloist. The great piano virtuoso and composer of "Tiedland," chose the second and last Brahms concerto, and I only wish I could record on paper the tremendous effect of his interpretation of Brahms upon the Vienna public. D'Albert is one of the few artists who makes every note of the most difficult music, absorbent and unobtrusive, though noble concerto, worth while as a concert number. His great virtuosity and interpretative power enables him to obliterate as it were, the thousand and one technical obstacles, and awkward cadences, with which the concerto is brimful, leaving him apparently nothing to do but to convince you, which he does with astonishing ease, that the work is full of great musical beauty. As he plays the work, there are no obstacles whatever, for he dives deep down into the very heart of Brahms, and brings to the surface all of the great underlying beauties of the composition. We have heard this concerto several times during the last three years, but no one can compare with D'Albert in the interpretation of it. He excited his audience to a tremendously high pitch of enthusiasm, and even put the whole orchestra upon its niddle, and the combined result was dramatic and consummate. As an interpreter of Brahms he is not only vital and glowing, but he hears and believes his great musical messages, and moreover, he makes all listeners recognize their great spiritual beauty.

Busoni attracted a record for the other evening and his playing possessed all of its unusual characteristics, which are fully known to Californians. His playing always leaves much to argue and jaw-box over, among the multitude of students that attend each of his appearances. To me, he is certainly one of the greatest living interpreters of Liszt's piano works. He proved that, beyond a doubt last winter, when he gave six recitals in Berlin, which were entirely drawn from Liszt's works. But the more I hear him in Chopin, the more I am convinced that he is absolutely unimpaired in his Chopin. He gains a new and complete proof of his temperamental and emotional shortcomings last week, in his reading of Chopin's entire set of Preludes, which were for the most part conceived and executed as though they were a second book of études. They were most sensational, and in most cases greatly overplayed. The tempo was terrifically fast, and there was altogether too much of the striving for a deliberate and sensational effect, which all Chopin enthusiasts will agree is quite uncalled for. The great charm of the Preludes is above all else, modesty in expression, simplicity in delivery, even the most intimately written, to be used as a medium of technical display, but for the rest of the programme, Busoni is a towering giant, with the possible exception of the finer moods of the Cesar Franck "Prelude, Choral and Fugue," but the Fugue was a master reading, as was his playing of three of Bach's smaller works, which are so musically and scholarly transcribed for the piano by himself. The programme closed with his opulent reading of Liszt's Sonata.

During the next two weeks we are to have an intoxicating array of musical entertainments, our minds are drawn from the Beethoven Mass which is to be repeated, Kreisler is to play two concertos with orchestra, Karl Flesch (the most celebrated violinist in Germany), is to play in recital, D'Albert is to appear in a recital programme, Alfred Grunfeld, the celebrated composer-pianist is to give a concert, Rosenthal is to play in conjunction with the Rose String Quartet, (can you imagine Rosenthal as an ensemble player?) and Stavenhagen is also to play with the assistance of the Rose Quartet the Brahms and the Tchaikovsky piano quartets. On the seventh of February, no less a combination than D'Albert, piano, Burnmeister, violin, Casals, cello, and Oskar Nedbal, viola, are to play the Schubert piano trio in C major, op. 99, the Brahms piano quartet in G minor, op. 25, and the Beethoven piano trio in B major, op. 97. Nedbal is a Bohemian composer of considerable reputation over here, and is the conductor of the Tonkünstler Orchestra of Vienna.

Last night the Royal Opera house gave its first performance, this winter of Goldmark's "Queen of Sheba." After hearing it for the first time, we have concluded that the only reason it is not more often produced, is because its production demands the most extravagant and elaborate setting of any opera I have ever heard, besides calling for an extraordinary cast. The music is exceedingly rich in Oriental coloring, and brimful of beautiful duets and trios for various voices.

The Witzel Trio gave an excellent program in Woodland on Thursday evening, February 13th and in Vacaville on Friday evening, February 14th. The following works were interpreted on this occasion: Trio Op. 29, Mendelssohn, Schumann, Brahms; Violin Concerto in E minor Op. 64, Mendelssohn; Berceuse from Jodelin Godard; To a Wild Rose (Macdowell); An Springtime (Davidoff); Cello solos—Trio in F major Op. 18 (Saint-Saens); Scherzo from Trio Op. 1 (E. W. Korngold).

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## MUSIC ACROSS THE BAY

By ELIZABETH WESTGATE.

Oakland, February 17th, 1913.

The second and third concerts of the third season of the extremely successful Berkeley Musical Association attracted audiences which left only standing-room, and not too much of that unoccupied, at the vast Harmon Gymnasium, on the campus of the University. Mme. Corinne Rider Kelsey, soprano, and Claude Cunningham, barytone, with Miss Winifred Mayhall at the piano have probably never sung before a larger audience, nor one more appreciative of the exquisite finish of their performance. The program itself, given on January 26th, was well chosen and finely balanced, and the duets in particular were of supreme beauty as to their presentation. There are persons who might resent the turning into a vocal duet of an adagio from a Beethoven sonata, but, after all, the metamorphosis itself was tastefully done, and the singing of it was above-civil. The *La ci darem* was quite perfectly beautiful, the two Cornelius duets tuneful and entirely comprehensible at first hearing, and the Herman Ständchen very interesting. Instead of a promised song, Mr. Cunningham gave the fine setting of the *Invidius* by Bruno Huhn, most mainly of songs. In this brief review more cannot be said in detail, but the entire program was one to delight the initiated.

Mischa Elman, who is proving himself more and more one of the greatest violinistic geniuses at present in the world, played a list of the best compositions in violin literature at the third concert of the series on February 11th. The charming almost Haydnian sonata opus 12 number 1, of Beethoven, the Bruch G minor concerto, the "Devil's Trill" of Tartini, the Zigeunerweisen of Sarasate and four shorter bits arranged for violin by masters in that art, formed the list. Mr. Elman has not a mannerism, and his technique no longer concerns him! His season's work with Leopold Auer, the great coach has borne fruit such as once grew only on Olympians and once was partaken of by the gods alone. But now we, at the expenditure of ordinary silver, may enter at the feast. It seems to me that Elman does no one style of composition less well than all other styles. He does late Beethoven, with as full understanding as he brings to bear on the opus 12, for I have heard him. And there is no trace of youthful prodigy about him—no the slightest trace. He is the man of full musical stature, and can never go further, one is inclined to say. Yet to geniuses like Elman there is, we know in our hearts, no limit.

Next Tuesday evening, February 26th, marks the second of Miss Elizabeth Simpson's lectures at the Horton School. The subjects are Haydn and Mozart, and Sonata form will be considered.

An operetta, the lyrics by Anson Hilton, and participated in by many of the talented amateurs on this side was given at the Country Club (the Claremont) on Wednesday evening of last week. Society and musical folk

were in full attendance, and the operetta proved very entertaining in its successful and carefully rehearsed performance.

## TIVOLI GRAND OPERA SEASON.

Immense interest is manifested in the season of grand opera to be given by the Chicago Grand Opera Company at the New Tivoli Opera House, commencing two weeks from next Wednesday evening, March 12, and the demand for seats for the two groups of eight performances as well as the entire regular season of sixteen operas is very large. At Sherman, Clay & Co's, where the sale is now in progress, choice locations are going with a rush and the sale will continue until a week from Saturday, Monday, March 3, the sale of single seats will commence at the box office of the Tivoli. Wednesday evening, March 12, the new theatre will be dedicated with a performance of "Rigoletto," with Luisa Tetrazzini as Gilda, and the following operas will be given in Series B: "Secret of Suzanne" and "Hansel and Gretel," Thursday afternoon, March 13, with Jonny Bufan, Giovanni Polese and Francesco Daddi in the Wolf-Ferrari opera and Marie Cavan and Mabel Rieckmann in the German opera, to be followed by an "International Ballet Divertissement," "Die Walkure," Friday evening, March 14, with Eleanor di Cisceros, Minnie Saltzman-Stevens, Jane Osborn Hannah and Charles Dalmore, "Satoma," by Victor Herbert, Saturday evening, March 15, with Mary Garden, Helen Stanley, George Hamlin, Hector Dufraine and Mario Sammarco; "Lucia," Tuesday evening, March 18, with Luisa Tetrazzini, "Noot," a new opera by Frederick Erlanger, Wednesday evening, March 19, and "Dachau," with Hector Dufraine, Francesco Daddi, Edmund Warnery, Minnie Saltzman-Stevens, Mabel Rieckmann and Marie Cavan, "A Lover's Quarrel," by Pirelli, and "Le Jongleur de Notre Dame," by Massenet, Saturday afternoon, March 22, and "The Jewels of the Madonna," Friday evening, March 28, with Carolina White, Giorgini, Sammarco, Rieckmann and Daddi in the leading roles.

Series C includes "Tosca," Thursday evening, March 13, with Hector Dufraine and Mary Garden, "Traviata," Saturday afternoon, March 15, with Tetrazzini and Giorgini, "Louise," Monday evening, March 17, with Mary Garden, Dufraine and Dalmore, "Carmen," Wednesday afternoon, March 19, with Mary Garden, Dufraine and Dalmore and incidental dances by the ballet, "Crispino e la Comare," Thursday evening, March 20, with Tetrazzini and Sammarco, "Tristan and Isolde," Saturday evening, March 22, with Dalmore, Minnie Saltzman-Stevens and Eleanor di Cisceros, and "The Jewels of the Madonna," Wednesday afternoon, March 24.

It has been seven years since San Francisco has been visited by an organization such as this and the thirty-seven principals include names of wonderful operatic importance. Three hundred people are carried in the chorus, ballet, orchestral and mechanical departments and all of the productions, under the general management of Andreas Dippel, are perfect in every particular. Local and out of town patrons may address orders to W. H. Leahy, Tivoli Opera House.

## ORPHEUM.

The Orpheum offers an entirely new bill for next week. The headline honors will be shared by Minnie Dupree and the B. A. Rolfe production of "Puss in Boots." Miss Minnie Dupree, a capital actress, who has once before graced the vaudeville stage, will present a one-act play by Alfred Sutro, called "The Man in Front." Those two names linked together must necessarily cause some comment in the vaudeville world. She will be well remembered in her charming delineation in "The Road of Yesterday," and Mr. Sutro as the author of so many successful comedies, among them "The Walls of Jericho." He is not only recognized as one of the most successful, but one of the most prolific contemporary authors. "Puss in Boots" an elaborate fantastic production is the most pretentious and successful of B. A. Rolfe's efforts. It is an Americanized English pantomime and extravaganza in which four sets of beautiful scenery are used. Mr. Rolfe's music is the best he has written and the American book which is the work of Frank Kennedy is remarkable for its genuine wit and keen satire. Twenty-five musical comedy artists headed by Will J. Kennedy complete the cast. David Abrahams, the international animal impersonator has been secured for the role of Puss and no effort or expense has been spared to insure a perfect ensemble.

A musical mechanical novelty entitled "Volant," "The Flying Piano" will be introduced for the first time here. A piano floats in the air, with a pretty girl standing on it and singing to the accompaniment of Volant. James Diamond and Sibel Brennan, who have recently combined forces, will appear in a twenty-minute skit which they call "Nifty-nonsense." Miss Brennan has distinguished herself in several musical comedies. She is a dainty and clever ingenue who knows how to sing and dance and Mr. Diamond is one of the best comedians in vaudeville. Edwards, Ryan and Tierney, three popular and pleasing entertainers, who excel as singers of Irish, French, Italian and ragtime numbers and are also realistic character impersonators, will be included in the novelties.

The five Juggling Mowatts will exhibit their prowess in the manipulation of Indian clubs. There is apparently nothing that these boys are on their feet accomplishing with them and effort is added to their act by the introduction of colored lights and electrical contrivances. A most remarkable exhibition of animal training will be given by Professor Jack Apple and his company of long-legged actors. Bear, dogs, monkeys and an anteater perform a series of extraordinary feats. There is also a really clever and diverting clown, and John and Winnie Hennings, "The Kill Kite Kouple."

A H. Kayton, President of the Milton Piano Co., formerly of San Francisco, and a native of New York, is in this city during the last week of the month. Mr. Kayton has many friends in this city and it was a pleasure to welcome him and congratulate him on his business success he has achieved in the piano business.



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# PACIFIC COAST Musical Review

SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE  
THE ONLY MUSICAL JOURNAL IN THE GREAT WEST  
PUBLISHED EVERY WEEK

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## RESIDENT ARTISTS SCORE BRILLIANT SUCCESS WITH SAN FRANCISCO ORCHESTRA

By ALFRED METZGER

When the Pacific Coast Musical Review was first launched, we published a number of editorial announcements setting forth our policy and enumerating several movements, which we intended to suggest and which we trusted to see consummated within a reasonable period of time. Among these movements were a really dignified, representative and broad-spirited Music Teachers' Association on the Pacific Coast, a PERMANENT symphony orchestra for San Francisco, a Temple of Music, where concerts could be given in a manner favorable to comfort and acoustic properties, annual California Music Festivals in the Greek Theatre, and recognition of California artists on the same basis as visiting artists. A glance at these movements will convince our readers that everyone of these suggestions has now been taken up and is being gradually pushed to a successful conclusion by various interests. Some of these movements have become successful, others are still far from being what they should be; but in any event, they are all in the act of development, and we do not believe of being guilty of boasting when we state

in this way can we ever find out our weaknesses and try to strengthen them. We hope that a musical journal will be able to make money for its founders, if they are patient and strong enough to await success. Indeed, there is nothing to prevent the musical public of the Pacific Coast to support a hundred musical journals, if it is willing to pay the bills necessary for this purpose. That efforts are being made to establish other musical papers shows that we have been successful, otherwise no one would be willing to imitate us. We are indirectly responsible for the music departments in the daily papers, for previous to the success of the Musical Review, no paper had a regular music department, except the Examiner and that paper had given it up at the time we started this journal. In other words we have brought life and energy in the body musical. We are pleased to have made enemies for it shows that the efforts of this paper against certain projects have been noticed and are resented, showing the influence of this journal. If this paper had no influence, no one would care what we said and consequently we could not make enemies. And finally the fact that we have made enemies and that we create a desire to establish opposition papers, indirectly proves that we have made hosts of friends, and that our efforts to put the musical life of the Pacific Coast upon a solid and worthy basis are becoming more and more successful.

And so among the successful movements which we have begun, we can count the one referring to the encouragement of resident artists for the audience that filled the Cort Theatre last Friday afternoon was there principally, and we may say solely, on account of the fact that resident artists were featured on the program. And indeed these resident artists were fully entitled to all the homage and the applause that was accorded them on this occasion. Our assertion that our local artists are worthy of just as much encouragement as visiting artists, provided they possess sufficient merit, has been fully born out by the facts. The artists who were honored on this occasion were Edward F. Schneider, whose symphony No. 1 in A minor was presented for the first time, and Miss Fernanda Pratt, who sang several solos and who is a contralto soloist of exceptionally fine facilities. Mr. Schneider's symphony, which is entitled "In Autumn Time" is a work of exceptional merit. We have had previous occasion to speak of Mr. Schneider's unquestionable talent as a composer and we are glad to have another opportunity to add to our former good opinion of him. Those who are familiar with Mr. Schneider's works no doubt realize the fact that he is a disciple of what is usually known as the romantic school of composition. That is to say, he believes in melodic charm and a sane, graceful style of instrumentation that enhances the flow of melody rather than disturbs or aggravates it. The title of the symphony shows by itself that Mr. Schneider had something romantic or poetic in mind when he wrote his first symphony, for the idea of autumn time naturally suggests a romantic atmosphere—an atmosphere of forest, meadow and open air in general, which atmosphere is subject to the usual changes of weather conditions such as sunshine, storm, etc.

We have heard the remark that Mr. Schneider's work was not richly enough orchestrated for this purpose. We do not altogether agree with this contention. On the contrary, we are delighted with the apparent simplicity that permeates this work. It is a relief to listen to a lightly scored work that places delicacy of execution above the blare of trumpets and beating of drums of the so called modern school of orchestration. It is Mr. Schneider's richness of melody that appeals to us especially, and it would have been a pity if he had spoiled this vein of musical inspiration by hiding it behind a top-heavy orchestration. The first two movements are exceptionally impressive. They are rather lengthy in extent and often somewhat monotonous in their uniformity of key, especially the second movement which seems never to change its key, but they are full of individual ideas and Mr. Schneider has succeeded remarkably well to contrast the second movement and the first by making the former rather light in character while the latter is somewhat heavier and one might say broader. Just to show how composer and listener may sometimes differ in the conception of certain musical ideas and how these ideas are strictly impressionistic, we may state here that our impression of these movements were not in conformance with the exceedingly clever annotations of Walter Anthony, who no doubt has the authority of the composer to sustain him in his opinion. The composer and Mr. Anthony claim that the composition is not supposed to be descriptive, and that the moods inspired by contemplation of nature is taken into consideration instead of the actual scenic conditions. Now we had just the opposite impression. If we had not read Mr. Anthony's annotations, we would have supposed that the first movement represented the meadows and open landscape which gradually led to the forest. Indeed the second movement was to us

exceedingly reminiscent of forest life with its hunts and imposing grandeur, its big trees, its eloquent silence and its tragic semi-darkness. While the first movement seemed to be bright with sunshine and fanned by autumn breezes.

The third movement seems to us to be the best part of the composition. It shows Mr. Schneider's talent at its height. It is a lifting dance movement not less successful in its effect than Mr. Schneider's well known Dance of Saplings. There is a certain spirit of exhilaration noticeable throughout this movement, and at no time does Mr. Schneider permit this movement to become cheap or common-place. It possesses an especially effective ending, and it is to be regretted that the orchestra was rather uncertain at this point and instead of getting the few concluding chords with precision and accuracy there was a decided lack of spontaneity. However, it was easy to see how it should have been played. The fourth movement, a lento, is in the nature of an intermezzo. It is very short, almost negligibly short, and, in our opinion, it might just as well have been omitted. The fifth and last movement shows that Mr. Schneider can be dramatic in his style



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as well as lyric. It is gratifying to note that he does not degenerate into noise like most of the contemporaneous composers are doing nowadays. We see from the annotation that this final movement is to represent the winter spirit and it surely succeeds, for it is the most varied of the movements and frequently changes its rhythmic as well as harmonic character. It is practically impossible to write a more comprehensive analytical criticism of this work from one orchestral hearing and without having seen the score, but on the whole, we have given here our impression and believe that it comprises all the important points. Referring back to the fourth movement we suppose Mr. Schneider composed this because Mr. Sterling's excellent poem had five verses; but we believe it would have been better to include summer and winter in one movement instead of giving such short attention to the happiest season of the year. However, let us repeat Mr. Schneider has here composed a work of considerable merit, and he was fully entitled to the hearty ovation that was accorded him by the large audience.

We have so frequently referred here to Miss Fernanda Pratt as an exceptionally able vocalist that we are almost at a loss to know what to add to that which we have already published. Miss Pratt has so many qualities worthy of the heartiest commendation, that it is practically impossible to think of all of them at the same time. In the first place she possesses a voice of the rarest timbre and range. In addition to her remarkably beautiful voice, Miss Pratt gives a

(Continued of Page 4, Col. 1.)

that this paper started every one of these movements and fought for them with every particle of energy at its disposal. We are not through with making suggestions either, and we are just now working on a plan which will include adequate recognition of music at the Panama Pacific International Exposition. In spite of these things our motives are frequently impugned, and we are constantly informed about efforts made by certain members of the profession to discredit this paper and assist in creating opposition. The Music Teachers' Association of California, which practically owes its present existence to the fight made in its behalf by this paper about two years ago, is trying to establish an opposition musical journal, a New York weekly musical journal, which has openly attacked our motives in regard to opposing a symphony orchestra that is not permanent, has now a representative in San Francisco who is endeavoring to coax leading musicians into helping him to establish a Pacific Coast edition of the New York publication and certain individual members of the profession are constantly trying to injure this paper in the eyes of its friends.

This is as it should be. We really do not mind these things a bit. They simply belong to the usual events in life and must be faced with other conditions among which twelve years of obstacles in the building up of a representative musical journal on the Pacific Coast may easily be included. We like the spirit manifested by all these people. We are eager for opposition, for only



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## JOSEF LHEVINNE.

The music lovers are to have the privilege of hearing one more of the world's great pianists before the close of the season. Manager Will Greenbaum announces a series of three concerts by the Russian virtuoso, Josef Lhevinne, the first of which is announced for Sunday afternoon, March 23.

## YSAYE—THE BELGIAN VIOLINIST COMING.

Eugen Ysaye, the master of all the master-violinists of whom Fritz Kreisler said: "We must all take off our hats and bow low before Ysaye when he plays," will be the last of the violin virtuosi to play here under the Greenbaum direction this season.

## DR. HARVEY M. WILEY TO SPEAK HERE.

Dr. Harvey M. Wiley, for many years the head of the Bureau of Chemistry of the U. S. Government, and who is known as "the father of our pure food laws," will speak at Scottish Rite Auditorium on Wednesday and Friday nights, March 19 and 21. His subject will be "Good Health—America's Greatest National Asset."

## CLARA BUTT AND KENNERLY RUMFORD.

In London there is an auditorium called "Albert Hall" which seats over seven thousand people. It is occasionally used for concerts, but there are not more than three or four artists living who dare attempt a concert in a hall of that capacity. One of these is the celebrated contralto, Mme. Clara Butt, who is fairly worshipped by the English people and who is a singer of a type we rarely hear in America. This summer Mme. Butt is under contract to appear in Australia in conjunction with the eminent English baritone, Kennerly Rumford, at the highest fee ever paid a concert artist with perhaps the single exception of Melba who is a native of that country! Mme. Butt and Mr. Rumford will sail from Vancouver in April and as their course takes them through this city, our music lovers will have the opportunity of hearing these world famous artists at the Cort Theatre on Sunday afternoon, March 30. Applications for seats are already coming in to Manager Greenbaum from many who have heard Mme. Butt in Europe.

## JULIE CULP.

Another important engagement by Manager Greenbaum is that of Julie Culp, the Dutch "Lieder singer," who is the sensational success of this city. Following the New York, Cincinnati and the master-accompanist, will add to the interest of the Culp programs.

## THE ADELINE GENESE SEASON.

This Saturday afternoon, at the Valencia Theatre, that superb artist, Adeline Genese, whose exquisite art and splendid company have been the sensation of the week, will give her first matinee. The program will consist of "La Danse" and the miscellaneous numbers which follow it. The night program will consist of "La Camarero" and a list of special features. The second and farewell week of Genese and her company will open Monday night. "La Camarero" will be given Monday, Wednesday and Friday nights and at the Saturday matinee, and "La Danse" will be given on Tuesday, Thursday and Saturday nights. The seats are now on sale at both Sherman, Clay & Co.'s and the Valencia Theatre. Manager Greenbaum has every reason to be proud of having brought such a magnificent and in every way artistic series of performances to this city. Following the engagement here, Genese will make a short tour of the State, and if possible a single performance will be given at the Macdonough Theatre during the week of March 11.

## THE BEEL QUARTET.

The Beel Quartet will give its final concert of the season at the St. Francis Hotel this Sunday afternoon, March 2, at 2:30. The program will be one of exceptional interest. Miss Virginia De Fremery and Mr. Beel will play Beethoven's "Kreutzer" Sonata and Mr. Charles Schmidt, viola and Mr. Victor De Genese, violin-cello, will assist in the rendition of the "Quintet" by Schubert and "Sextet" by Brahms. Tickets may be secured at the usual Greenbaum box offices.

L. E. Behymer, the energetic and enterprising California impresario, was in San Francisco last Sunday and reported splendid progress in the Chicago Grand Opera Co. season which will begin in Los Angeles next Monday evening. The musical season began somewhat discouraging in the South, but it has picked up lately and Mr. Behymer is looking for a whirlwind finish of the season 1912-13.

# THERE IS MUSIC IN GENESE'S EXQUISITE TERPSICHOREAN ART

By ALFRED METZGER

Some one has advanced the theory that there is music in colors, and that certain combinations of sounds represent in the minds of certain people, the blending of particular colors. It requires an exceptionally refined intelligence to grasp the truth of this contention, but whoever understands this quaint relation between sound and color, will understand when we state that there is also music in motion, so far as it is demonstrated by Adeline Genese and her able assisting artists. Indeed it is a well known fact that rhythm is the origin of music. Long before music had developed into a genuine art, dancing was regarded as an element of culture and also of art. It was the rhythmic movements of the dance that gave music its first excuse for existing and consequently the art of music and the art of dancing are so closely related to one another that it may easily be contended that one could not exist without the other. We may still go further and add that the person who does not understand the art of rhythmic motion can never become an artist in a musical sense. For this reason, we believe it to be as necessary for a music student to attend a performance given by Genese as by any vocal or instrumental artist. These Genese performances are so daintily musical that anyone who hitherto had no idea what rhythm in music really means will have his eyes opened, and music will after this seem an entirely new art to him.

It is natural that in speaking of Adeline Genese, the names of Pavlova and Mordkin involuntarily present themselves to us. We do not mention these two names with any intention of making comparisons, but with the idea of placing them side by side. As a matter of fact, there can not be any comparison between Genese and Pavlova or Volinin and Mordkin. The art of dancing represented by each of these distinguished exponents stands by itself. Genese and Volinin represent what we might call the "lyric" art of dancing, while Pavlova and Mordkin belong to what may be called the "dramatic" school. Taken as a performance, we prefer the Genese performances to those of Pavlova and Mordkin. While the latter revealed in certain respects marvelous dex- terity in their chosen profession, among which may be cited the Swan Dance and the Arrow Dance, there was a certain monotony prevalent which is absolutely lacking in the Genese performances. While in the Pavlova-Mordkin ballets these two stars were practically the only great dancers in the company, the Genese productions introduce a number of exceedingly skillful dancers, all of whom may well be regarded as far above the ordinary exponents of terpsichorean art. The programs present a variety of unusual contrasts. Indeed the Genese productions are remarkable as well as artistically entertaining. The historic representation of the dance between the years 1710 and 1845 is one of the most perfect and instructive delineations of the art of dancing that can possibly be imagined, and the greatest demonstration of the acme of poetic motion that we have ever witnessed.

There is one more phase of the art of dancing which we may mention here without destroying the continuity of this review. We refer to the impressionistic school as distinct from the lyric and dramatic school of dancing. This impressionistic school was introduced here by Maud Allen, the Canadian dancer. Indeed we are inclined to interpret this certain famous compositions by means of rhythmic motion. As we stated at the time, Maud Allen did not prove the correctness of this assertion. The reason for her failure was that the works she interpreted were not written for dancing purposes, but solely for mental consumption. Adeline Genese, on the other hand has placed on her programs, compositions written for the particular purpose of illustrating in music the motions of the body. Every composition placed to Genese's dancing is actually dance music—and dance music in the highest artistic sense of the word. There are the very old styles of dancing as well as the later Gavotte, Rigaudon and Minuet, up to the modern waltz. And when Genese dances a Strauss waltz with Volinin, she does not introduce fantastic and impossible ideas like Maud Allen, but she dances a waltz such as Strauss was thinking of when he wrote his magnificent strains. "Floating" is the only way in which we could express the manner in which Genese and Volinin danced these waltzes. The reason we have the Mazurka and the Polka in the background of the latter is the performance of an artistic idea in such a manner that it can never be forgotten, and will ever be associated with one particular person. Surely no one who has ever seen Genese dance these Chopin gems will ever forget it. It was a performance that stimulates the nervous system. It was an exhilarating exhibition of grace and luminosity second to nothing else in the world. Another unforgettable pose was the tableau wherein Mlle. Genese appears in the background of the scene standing upon one foot and posing as if she were simply hanging in mid-air. The endurance displayed by the artist during this pose is simply marvellous. It is something that will ever cling to the memory. Then the matchless versatility of this wonderful woman is past belief. From the 18th century Pavane and Passacaille to the modern English Hunting dance, there is a wide diversity of terpsichorean demonstrations, but Mlle. Genese is as convincing in the old dances as in the modern, and the graceful tilt of her head when she is executing the hunting dance created as hearty laughter as her dainty appearance in the old crinoline created admiration because of the realistic "Breslender" effect. No musician or music student can afford to miss witnessing the Genese performances; they are so closely allied with music that they may be considered as one and the same type of artistic expression.

The same difference in character that exists between the art of Pavlova and that of Genese is evident between Mordkin and Volinin. The former is essentially dramatic, forceful and athletic, the latter is decidedly dain-

ty, graceful and feminine (not effeminate though). Notwithstanding the woman-like grace of Volinin's dancing it is not by any means lacking in masculine strength. We might possibly be more fortunate in our description of the difference between Volinin and Mordkin in their dancing when we say that the same contrast exists as between the piano playing of a Rosenthal and a Debussy. We must say that we gained more enjoyment from Volinin's dancing than we did from that of Mordkin, because he was more frequently upon the stage, danced much longer at a time and we had ample opportunity to revel in his remarkable grace. Mordkin gave us one or two thrills during the evening and these were of rather an unusually brief duration.

There is still another artist in this company that is worthy of admiration and this artist is Mlle. Schmolz. This exquisite dancer is not only graceful personally, but she also possesses an exceedingly charming personality, one of those magnetic artists that draw the audience toward them and create friends by the thousand. It would be difficult to imagine a more artistic trio than Genese, Volinin and Schmolz. The corps de ballet of eight exceedingly clever dancers and the display of exquisite taste in scenic effects and costumes completed a performance of the art of dancing that can not be surpassed, and rarely, if ever, equal anywhere in the world. Those who have not yet witnessed this Genese performance should not fail to do so during next week, for it would be impossible for them to ever see these productions duplicated unless Mlle. Genese were to visit San Francisco again. The Valencia Theatre housed large and fashionable audiences every evening during the week who left the theatre elated over the refinement of the entertainment.

In a program of especially interesting and well-presented numbers last Thursday morning, the San Francisco Musical Club offered an extra attraction in the introduction of Mrs. David Stuart Rose, formerly Marie Glosz, who sang two arias from "Mona." Mrs. Rose has a very splendid dramatic soprano voice of mellow quality and delivered the selections with great expression and easy technique. These numbers in every particular claimed the ardent attention of the audience, as the music by Horatio Parker has had few hearings and is most fascinating from the standpoint of dramatic fervor and rhythmic values, and Mrs. Rose was well equipped for its exploitation. The book of "Mona," by Brian Hooker, is of equal interest, its story lying without the usual limitations of the operetta. This is a splendidly explanatory and much insight was given it by preliminary readings by Lillian Quinn Stark. Gylva Ormuy was at the piano and achieved many orchestral effects through his pianistic qualities.

The day was devoted to operatic numbers, each a gem and each one favored by a competent soloist. Of note may be mentioned an aria from Pirelli's "Quarreling Lovers," sung by Miss Zoe Blodgett. This opera will be produced here by the Chicago Opera Company and Pirelli, the composer, will be one of the conductors of the third season, as he was here as the director of the orchestra when Dippel's singers gave "The Secret of Suzanne." Miss Elizabeth Warden's singing of the mad scene from "Hauclit" was most artistic, and the other numbers included a Handel recitative by Mr. Albert E. Phelan, two duets from the third act of "Werther" (Massenet), by Mrs. Frank Williams and Mrs. Robert Everett Whitcomb, and the Tschickowsky waltz for piano, from "Eugen Onegin," by Miss Phyllida Ashley. The accompanists were Miss Everett Brooks, Mrs. Alfred C. Fay and Miss Florence Hyde.—S. F. Chronicle.

The Minetti Trio is now giving three mornings of chamber music at the residences of Mrs. Newhall, Mrs. M. C. Sloss and Mrs. M. A. Huntington. The first of these three concerts took place on February 13th at 11 o'clock in the forenoon. The participants were Giulio Minetti, violin, Herbert Riley, violoncello, and John C. Manning, piano. The program included Beethoven Trio No. 7, op. 97 in B flat; Grieg, Piano and Violin Sonata in F, op. 8; Smetana Trio in G minor, op. 15. The second event took place last Thursday morning, February 27. The exponents were: Giulio Minetti, violin, Karl Griener, violoncello, George Stuart McManus, piano. The program included: Mendelssohn's Trio in E flat major, op. 66; Mozart Piano and Violin Sonata in B flat major, No. 19; Schumann Trio in D minor, op. 63. The third concert will take place on Thursday morning, March 13th. The program will consist of: Cesar Frank, piano and violin Sonata in A major; Griensky Piano Trio in B minor, op. 32; Beethoven's Trio in C major, op. 97; Schumann Trio in D minor, op. 63. The third concert will take place on Thursday morning, March 13th. The program will consist of: Cesar Frank, piano and violin Sonata in A major; Griensky Piano Trio in B minor, op. 32; Beethoven's Trio in C major, op. 97; Schumann Trio in D minor, op. 63. The third concert will take place on Thursday morning, March 13th. The program will consist of: Cesar Frank, piano and violin Sonata in A major; Griensky Piano Trio in B minor, op. 32; Beethoven's Trio in C major, op. 97; Schumann Trio in D minor, op. 63.

The Directors of the San Francisco Conservatory of Music, the oldest conservatory in California, announce that the Institute of Music, the well known and the oldest Conservatory of Music and will be under the able direction of Miss Anil Deer, who has been for some time at the head of the vocal department under E. S. Bonelli, and who has proven herself an exceedingly skillful vocalist as well as efficient instructor. Miss Deer will be assisted by a faculty of able teachers who will do all in their power to help Miss Deer to make the conservatory a valuable educational factor in the cultural life of this State. Miss P. Zerman, is the director of the Conservatory.

## RESIDENT ARTISTS SCORE BRILLIANT SUCCESS.

(Continued from Page 1.)

musical intelligence in interpretation. We have heard no rendering of the famous Samson and Delilah aria that was worthier of applause or endorsement than the one Miss Pratt gave us last week. Every phrase was thought out carefully, every note was colored to a certain nicety, every poetic thought of the words was expressed and every dramatic climax was brought out with fervor and intensity. We have but one suggestion to make to Miss Pratt, and we make it because we believe her to be sufficiently artistic and intelligent to gratefully accept suggestions tending to improve her work. There are always hundreds of people eager to flatter and bestow praise, but there is hardly ever any one who disinterestedly and sincerely endeavors to suggest something. And we believe Miss Pratt too fine an artist to refuse a good suggestion when it is meant well and honestly. We want to refer to one or two of Miss Pratt's high notes as she took them last week. It seemed to us, unless we are mistaken, that Miss Pratt was just a little too eager to gain a dramatic effect by forcing some of the high notes at the cost of the voice quality. While in the middle and lower register, Miss Pratt's voice was always smooth and pleasing, and her high notes it occasionally became rather uneven. And this was not due to faulty placing of the voice or to irregularities in technical execution, it was solely due, we believe, to a somewhat injudicious strain of one or two notes. We believe that adequate economy of breath would remedy this. We must admit that when hearing Miss Pratt previously, we never noticed this strain, and it is possible that the anxiety of the moment and the desire to be sure of being heard above the orchestra may have caused this little deviation. But, however it may be, we believe Miss Pratt ought to know it, and we are sure she will be glad to know it. She certainly is a credit to our resident artists, and her appearance has done a great deal toward improving the opinion hitherto held by the public regarding California talent. Miss Pratt was the recipient of numerous handsome floral tributes.

Another number worthy of serious attention was Mr. Rosenbecker's ingenious orchestration of Rachmaninoff's brilliant Prelude in C sharp minor. Mr. Rosenbecker seems to be a great admirer of the Russian master for he studied him so thoroughly that his orchestral adaptation of this fine piano composition retains every particular of its individual character and brings out those pianistic beauties which have made this prelude such a great favorite with pianists. We would have preferred a more deliberate tempo instead of the accelerated time in which it was played, but it was sufficient to understand the great skill with which concert master Rosenbecker has completed his task. It would have been no less to present more works orchestrated by this distinguished musician, and it would even have been a graceful act to let him conduct one or two of his works. The balance of the program consisted of the Scherzo from Mendelssohn's Midsummer Night's Dream and Smetana's Symphonie poen "Vltava".

The third of the supplementary symphony concerts took place yesterday afternoon. The soloist was Irma Seydel, violinist, and the program included Symphony No. 8 (Beethoven), Concerto in E minor (Saint-Saens), Irma Seydel, Suite Symphonique Op. 35—Scherzazade (Rimsky-Korsakov). The next two concerts will take place on March 7th, and 9th respectively.

## ACTIVITY AT VON STEIN ACADEMY.

Famous Los Angeles Institution Distributes Prizes for Merit Among Its Array of Exceedingly Clever Students in the 284th Recital.

Although the 284th recital of the Von Stein Academy of Music in Los Angeles took place some time ago, we believe the event to be of sufficient importance to give it space in this issue. We take pleasure in quoting from the Los Angeles Examiner of January 15th as follows:

"A capacity audience in Gamut Club auditorium last night was attracted by the recital of the Von Stein Academy of Music, the grand prize of the school, had been won for 1912 by Miss Hazel Hammon. There were more cheers and congratulations when the announcement followed that Miss Grace Ballein had won the gold medal and Leon Folsom the silver medal. Presentation of medals was only a part of the program of the 284th students' recital of the academy. The program ranged from simple concertos on the piano, played with dignity and accuracy by the pretty little daughters of Mr. and Mrs. von Stein—Myrtle, aged six, and Hazel, aged nine—to most difficult numbers for piano, voice and violin, given by advanced pupils.

Three of the students who participated were winners of "Examiner" scholarships in the contest a year ago. Miss Genevieve Edwards and Miss Ramona Baker won life scholarships and Miss Loretta Payson a five-year scholarship. Tchaikowsky's "Symphony Op. 74," arranged for two pianos, eight hands, was directed by Mr. von Stein. It proved one of the most effective numbers. Miss Hammon is a student in Heinrich von Stein's Hilburg and Leon Folsom in the class of Victor Nemcechek. All are students of the piano. Following is the program as given: "First Violets" (Rhode), Loretta Whitcomb, class of Miss Mitchell, apprentice teacher. Sonata (C. Reinecke), Myrtle von Stein, class of Miss Mitchell. Sonata (C. Reinecke), Hazel von Stein, class of Mr. Hilburg. "Elfin Twilight" (Fradel), Martha Mateer, class of Mr. Nemcechek, apprentice teacher. Sonata (Debussy), Jessie Johnson, class of Miss Grace Ballein. Suite for four violins, Op. 58 (E. Saur), Leon Folsom, class of Mr. Nemcechek. Concerto for violin and piano, Op. 54 (S. Saur), Irma Seydel, class of Mr. Hilburg. Suite for violin, Op. 59 (Chas. Dancla), Irma Seydel, class of Mr. Hilburg. Moderato, Contabile, Missee Carpenter, Spangler.

Syrett, Spangler, Rappaport and Messrs. Moulton and Hall; Miss Mitchell at the piano, class of Mr. Webster. "Happy Days" (Streletzky), Miss Tebeba Christian, class of Mr. Mustard. Miss Martha Spangler, violin obligato; Miss Hazel Hammon, piano. Valse (Kranke), Beatrice Beyer, class of Miss Adams. Sonata (Schubert), Ruth Whittington, class of Mr. Hilburg. "Springtime" (d'Ouville), Kenneth and Ralph Montee, class of Mr. Hilburg. Mazurka (Moszkowsky), Kenneth Montee, class of Mr. Hilburg. Prelude (Heller), Miss Ramona Baker, class of Mr. W. Spangler. Elfin dance (Jenssen), Angela Bell, class of Mr. Hilburg. Minuetto (Kranke), Gertrude Mandestamm, class of Mr. Hilburg. Valse, A flat (Karganoff), Miss Grace Ballein, class of Mr. Hilburg. Suite, Landliche Hochzeit for two pianos, four hands (Goldmark), (a) Brailled Misses Elizabeth Laird and Genevieve Edwards, (b) Serenade, Misses Hazel Hammon and Mary Taylor; (c) Taux, Miss Hammon and Mrs. Victor Nemcechek, class of Mr. Heinrich von Stein. Concerto for violin (Rhode), Miss Margaret Carpenter, class of Mr. H. Webster; Miss Mitchell at the piano. Sonata Pathetique (Beethoven), Grave-Allegro con brio, Master Dorsey Whittington, class of H. von Stein. Polonaise, A major (Chopin), Miss Ethel Leaver, class of H. von Stein. Scherzo, B flat minor (Chopin), Miss Loretta Payson, class of H. von Stein. Symphony Op. 74, arranged for two pianos, eight hands (Tchaikowsky), Misses Loretta Payson and Ruth Mitchell, first piano; Misses Hazel Hammon and Ethel Leaver, second piano; Allegro molto vivace-Adagio lamentoso, class of Heinrich von Stein. Presentation of medals and address by Director Heinrich von Stein.

## THE PASMORE TRIO.

The Pasmore Trio will return to San Francisco about March first, after a concert tour extending from November until the end of February. They have been received with great enthusiasm by both press and public wherever they have played. On account of illness, Miss Dorothy Pasmore, the cellist, was obliged to remain at home this season, and her place in the trio was very satisfactorily filled by Miss Vera Poppe, of London. Some of the more important engagements played by the trio this season were:

Phoenix, Ariz., School of Music; Meridian, Miss. Women's College; Laurel, Miss., Tallahoma Club; Auburn (Ala.) State Technical College; Birmingham, Ala., Birmingham Concert Committee; Columbus, Miss., State Industrial Institute & College (third consecutive engagement); Newton, Kans., Bethel College; Topeka, Kans., Washburn College; Lawrence, Kans., State University; Emporia, Kans., Emporia College; Des Moines, Ia., Artist's Course; Mt. Vernon, Ia., Cornell College; Des Moines, Ia., St. Joseph's College; Okaloosa, Ia., Penn College; Fairfield, Ia., Valley City and Mayville, N. D., State Normals; Fairbank, Minn., St. Mary's Hall and Bethlehem Academy; Albert Lea, Minn., Beethoven Club; Burlington, Ia., Musical Club; Galesburg, Ill., Knox Conservatory; Monmouth, Ill., Monmouth College; Rock Island, Ill., Villa du Chantres Conv.; Jacksonville, Ill., Woman's College; La Fayette Ind., Conservatory of Music; Findlay, Ohio, Findlay College; Delaware, Ohio, Wesleyan University; St. Louis, Mo., Arion Club.

After March 1st, the trio will be available for concerts on the Pacific coast. They will also receive a few pupils and will have ensemble classes in San Francisco and Berkeley. Miss Vera Poppe is undecided as to whether she will return to the coast, or accept a return to California, the musical public will have a chance to hear an artist who has proven herself to be one of the most popular cellists of the day. The following are excerpts from the Trio's most recent press notices:

"Unlike most trios, the Pasmore never seek to attain their ends by means of cold, dry, rhythmically rigid performances, mislabeled 'scholarly' or 'elevating.' Emotion, warmth and sensuous beauty of tone coloring, in addition to perfection of ensemble, always characterize their playing."—Birmingham, Ala., Age-Herald, Nov. 25, 1912.

"The Brahms Trio was played with exquisite beauty of tone, an unflinching sense of proportion and rhythmic values, a bravura and perfect euphony that captivated the audience."—Des Moines, Ia., "Capital," Jan. 15, 1913.

"Two of the best violin solos heard here this year were one of the treats given by the Pasmore Trio last night. The first solo, Ely Baby Bunting, by H. B. Pasmore, was exceedingly well done."—Topeka, Kans., Daily Capital, Jan. 9, 1913.

## SHORT ITEMS OF INTEREST.

Herbert Riley, violoncello, Herman Martonne, violin, and Fred. Maurer, piano, have organized a Trio. The ensemble of this new chamber music organization promises to be a most excellent one. This Trio has been booked for a number of engagements and any information regarding dates of concerts or private musicales will be given if requested from Herbert Riley, 299 Bush Street, San Francisco. The Loring Club engaged the Trio for its next concert on March 11th. During the months of March, April, May, September, October, November and December, a number of musicales will be given at the homes of several prominent music patrons of Alameda. At least one classic work will be included on each program.

The regular meeting of the Pacific Musical Society took place on January 12th. The program was presented by Mrs. Sam Savaanah, Mrs. George Alexander, violin and piano; Mrs. M. Stein, soprano, Miss Margaret Darch, piano, Godfrey Price, basso, of the Week Male Choir. Next Wednesday evening, February 26th, will be the anniversary of the society. A reception and musicale will be held at the Colonial Ballroom of the St. Francis and Mrs. William A. Deane will be the chairman of the evening.

It will be interesting to many of the readers of this paper to know that Mackenzie Gordon studied at the same time as Mrs. Corinne Hilder Kelsey and Claude Cunningham and with the same teacher, Robert McChure, a pupil of Mr. Gordon's, sang in a recent musical comedy production at the Alcazar Theatre.

Among the late arrivals in San Francisco is Mrs. Herman Rachlin of Chicago, a pianist of considerable experience and talent. Mrs. Rachlin is a post-graduate of the Chicago College of Music and she is in possession of the highest endorsements from Dr. Ziegfeld, the highest endorsed musician will locate permanently in San Francisco and as she has made quite a success in Eastern music circles both as a concert artist and teacher, she should be received with pleasure by our musical colony.

Mrs. Jessie Wilson Taylor, the well known and successful vocal teacher, who restricted her work to Berkeley for some time, has recently opened a San Francisco studio in the Kohler & Chase Building. She is gratified with the class she has already secured in this city.

Miss Anna Voedsch, a prominent musical manager of Chicago, was in San Francisco during the week in the interests of Anne Shaw Faulkner, the distinguished lecturer. Miss Faulkner and Mr. Oberndorfer, who presides at the piano, are the originators of explanatory illustrated lectures on the modern operas, and they come here in advance of the Chicago Opera Company which will open the Tivoli Opera House next month. Miss Voedsch is also managing several of the American artists in the Chicago Grand Opera Company.

Miss Blanche Hamilton Fox, the distinguished prima donna, is receiving much attention at the hands of the social and musical circles of the Bay cities. On Thursday evening of last week, E. De Los Magee gave a reception in her honor at his beautiful residence, 866 Green street, San Francisco. A large number of guests were invited to meet Miss Fox. So many attended that the large and splendidly appointed music room and balcony was fairly crowded. There was music, and refreshments were served. On Tuesday evening last, a reception was given to Miss Fox by Ashley Pettis, the talented young pianist at his studio, 815 Grove street, and which was attended by nearly one hundred guests prominent in social circles of San Francisco, Oakland and Berkeley. A most enjoyable evening was spent and Miss Fox added to her already long list of friends and great admirers of her vocal and dramatic abilities. Another reception was given Miss Fox by John C. Manning at the Conservatory of Music, 1895 Pine street, on Thursday evening of this week at which a large number of the musicians and music teachers of the Bay cities attended. And so it goes with this talented young opera prima donna, who is constantly adding to the many hundreds of friends and admirers of her beautiful voice and excellent dramatic art. And this is not surprising, for besides a charming personality, Miss Fox possesses the finest mezzo soprano voice heard on this Coast in years.

The compositions of Frederick Stevenson of Los Angeles are being more and more recognized. Unlike the adage which says that the Prophet is honored everywhere save in his own land, Mr. Stevenson is recognized in Los Angeles the same as everywhere. Recently, the President and Board of Directors of the University Club of Los Angeles gave a banquet which was followed by a recital of selections from the works of their fellow member, Mr. Stevenson. The Brahms Quintet also presented a composition by Mr. Stevenson entitled "Queen Mab" at a recent chamber music recital. The program presented at the University Club was presented by the following artists: Contralto, Mrs. L. Selby, Tenors, Mr. C. Layton Jones, Mr. John Douglas Walker, Baritone, Mr. Clifford Lott, Mr. V. James Chick, Violin, Mr. Oskar Seiling, Violoncello, Mr. Axel Simonsen; Choir of Ladies—Sopranos, Mrs. Robt. Alex. Smith, Mrs. Frank Bryson, Mrs. J. I. Moyse, Miss Edith Starnier, Contraltos, Mrs. L. J. Selby, Mrs. Eva Young Zobein, Miss Kie Julie Christin, Miss Mary Louise Creys, Director, Mr. Poulin; at the piano—Mrs. Gertrude Ross, Miss Kathleen Lockhart; at the organ, Mr. Stevenson.

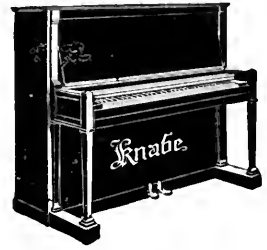
## RECITAL AT MISS WITHROW'S STUDIO.

A very interesting student recital, under the direction of Miss Marie Withrow, took place at Miss Withrow's studio, Monday afternoon, February 24. The soloist of the occasion was Miss Ruth May Jones, who possesses a fine voice and a clear, which was conspicuously in evidence, especially as she sang, which was conspicuously that were thoroughly artistic and entirely judicious. Miss Jones gave evidence of artistic perception early in the program and this was strengthened with the singing of the succeeding numbers. Her methods of using her vocal organs was fine. With this favorably concurrent circumstances, Miss Jones speedily became the center of interest, as she is from another part of the State, and many of the auditors had never had an opportunity to hear her before. The applause was enthusiastic and entirely spontaneous. Our pupils of Miss Withrow sang excellently and proved to be possessed of artistic temperaments, that were favored and promoted by the use of the means adopted by Miss Withrow for their instruction. Flowers were numerous, the friends of singers being present in numbers. The selections sung by Miss Jones included the following: Aria from "L'Alceste," "Der Traum" (Grieg), three little songs by Paul White, "Will o' the Wisp" (Strauss), also songs by Mendelssohn and Schubert. The affair was arranged as a compliment to Miss Withrow. Before the regular programme, Miss Withrow spoke encouragingly about the relative value of songs and other means pertaining to singing. The affair was very successful in all regards.

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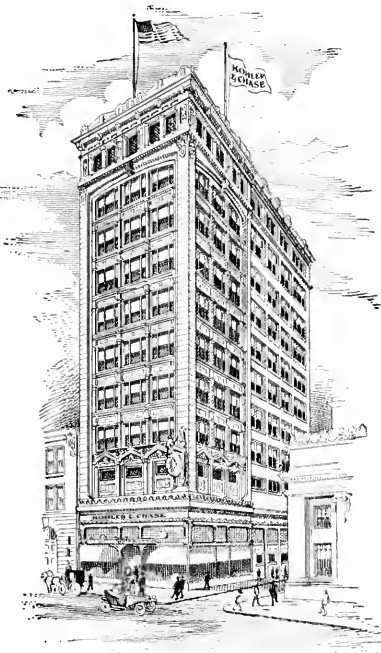
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Miss Margaret Kemble, the well known and successful reader who introduced illustrated operatic lectures in this city will give another of her exceedingly skillful readings at the home of Mrs. Eleanor Martin on Thursday afternoon, March 6th. The operatic subject with which Miss Kemble will deal this time is Richard Strauss' latest work "Ariadne of Naxos" with text by Hugo von Hofmannsthal. This is rather a complex

composition. It is an opera within a play. The book is an adaptation of Moliere's comedy "Le Bourgeois gentilhomme" and the music is practically an accompaniment to the play; that is to say, there is no singing. The characters speak their lines and the music is being played in the orchestra throughout the action of the play. Miss Edith Ladd will interpret the music on the piano while Miss Kemble will read the text.

Mrs. Marriner Campbell, the well known and successful vocal teacher announces an Evening of Song by her pupils to be given on Friday evening, March 7th in Native Sons Hall on Mason Street between Post and Geary. Mrs. Campbell will present a number of exceptionally able vocalists and the event promises to be one of the most important local recitals of the season.



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## THE NORDICA CONCERT.

By David H. Walker.

Nordica sang at the Columbia Theatre Sunday afternoon, February 23, to an audience that about two-thirds filled the auditorium. Like all modern concert singers, she employed different schools of composition to lend pleasing variety to the program and also to show her versatility. Like her illustrious compeers who have retired from grand opera and are now exponents of musical art on the concert stage, she has brought to her new task great talents and a great voice. It seems needless to compare her vocal organ with its former uses in grand opera. She does not need to shine by any reflected light of the past. Her temperamental endowments are such that she is competent to make any sort of a song interesting; and such song as is peculiarly adapted to her perceptions shines with splendor as she sings. Whether she retains the compass of former days in its completeness is questionable and this applies to both her higher and her lower notes. But what does that signify when she is able to select her compositions from such a mass of musical literature that she has at hand for richness for program making that is bewilderingly large?

If Nordica were now singing in opera, she must merit the criticism that would naturally come regarding her competency to sing all the arias with perfection or lack of perfection. She is now on the concert stage. She must be judged as a concert artist. In one way that is the most exacting sort of judgment. It deals with the bel canto and all that is implied by that. To me Nordica is now a great concert singer; with more intensity in her moods than can be attributed to any of her competitors. She sings with dramatically—even perhaps where the composer has written along lines where simple emotions were intended to be portrayed only. To exaggerate these or to turn them into dramatic compositions is undoubtedly a fault, but if, by reason of the dramatic temper, songs that are generally relatively colorless are turned into compositions that glow and burn with passion, then there is a compensating advantage.

There is some cavilling concerning the way Nordica now sings the German *Lieder*. The other songs, short and somewhat resembling the German output in form are accepted more completely by a certain class of hearers. There are no two men on earth, artists, who can play an instrumental composition alike. The difference is mental and not technical. The splendid fineness and overmastering finish of Sembrich are still of such recent memory in San Francisco that comparisons of artists are natural. They are to me in two distinct classes. Nordica remains one of the great singers of the world. She is able to hold her place in the forefront without any of the heroics that she formerly embodied and revealed in Wagnerian opera. In her comparatively new field she is a shining example. Her songs are full of virility and throbbing with emotion. She is an embodiment of the romantic now, rather than of the heroic. In the opinion of the writer of these lines she is greatly effective in that way.

It is hardly necessary to recall the program that Nordica had in San Francisco. It has been previously mentioned in the Review and is the one that was repeated in Oakland the past week. The best number that was given was that from "Madame Butterfly" in which her dramatic and lyrical gifts alike had opportunity to shine. She was very delightful in her treatment of Debussy's "Mandoline." Incidentally she sang and repeated "Clorinda Sings" composed by Mr. Thomas V. Cator, Jr. of San Jose. The composer was on the stage and turned the music for E. Romaine Simmons, her brilliant accompanist. William Morse Rummel, violinist, who played several selections, has much ability. He is technically well equipped and, while his moods are sometimes sentimental he added decidedly to the entertainment. He is a very conscientious player.

## TRIUMPHS SCORED BY WITZEL TRIO.

[The Mail of Woodland, Friday, February 14th, 1913.] It is the opinion of all who attended the concert given by the Witzel Trio last night that Woodland has never heard anything better in the way of music than the delightful program presented by these artists. The local concert season is over, and it was with regret that those who enjoyed last night's performance realized that it was the last of the winter. As for real music, the season has been a most decided success; as for attendance, it has been woefully lacking. Among those who know how hard Mrs. H. J. Prevost labored to give the city concerts of a high order and also know how meagerly high class productions were attended, there is not only artistic sympathy, but great appreciation for her efforts. Richard P. A. Callies, the violin player, in particular, elicited prolonged applause by his artistic and emotional rendering of four beautiful solos. Milton G. Witzel gave the difficult Mendelssohn Concerto for violin with finish and artistic power showing that he has mastered in a high degree that difficult instrument. Mrs. J. F. Witzel, the pianist of the trio, made an effective background for the work of the other two with her sympathetic accompaniments. Modern music was the feature part of the program—Gade, Saint-Saens, and the boy wonder composer, Korndorf, were interpreted to satisfy the hearts of all music-lovers present. It is one can judge by the frequent bursts of applause, and the numerous demands for encores.

## GRAND OPERA FOR ENTIRE NATION.

Every now and then rumor has it that a chain of opera houses to be established throughout the country to give a greater number of people of the United States the opportunity to enjoy season of grand opera which are now limited to the larger cities, but beyond raising the hopes of music-lovers, nothing has ever come of these plans. It isn't necessary, however, to wait until these opera houses are a reality before you can

enjoy grand opera, for the world's greatest artists are always ready to sing for you on the Victor, and the list of new Victor Records for March, just issued, serve to show what splendid music it is possible for everyone to hear.

Geraldine Farrar contributes three solos to this new list. Two operatic arias and a song from Chadwick's cycle, "Haroun al-Raschid." Miss Farrar's impersonation of the Goose Girl in Königskinder is one of her most notable creations and her rendition of the "Bear Musical" number is superb, the exquisite "Farewell" aria from *Bohème* is sung with great beauty of voice; and the lovely "Love's Like a Summer Rose" is given with tender expression. Miss Farrar also takes part in a duet with Caruso—the Letter Duet from *Manon*—and it is one of the most beautiful renditions imaginable. Frieda Hempel, the new German coloratura soprano of the Metropolitan Opera House, gives a dazzlingly brilliant rendition of Bellini's song, "The Swallows," and in this number as well as in a Daughter of the Regiment aria, she displays admirably the brilliancy and flexibility of her voice.

Marcella Sembrich adds another to her list of vocal waltzes, the newest number a delightful version of the fascinating "Waltz Dream." Titta Ruffo and Mme. Magini give the well-known and beautiful Rigoletto duet, "Recall Not the Past." John McCormack's rendition of "The Dream," from *Manon*, is most effective, and he also sings beautifully the sentimental ballad, "My Dreams" and the popular Irish hit, "Where the River Shannon Flows." Louise Homer is at her best in two exquisite numbers composed by her husband, Frances. Alda sings the delightful "Murmuring Breezes," with a superb piano accompaniment which clearly suggests the



LUISA TETRAZZINI  
Prima Donna Soprano Chicago Grand Opera Company at  
Tivoli Opera House, March 12.

breathing of the zephyrs; and Clara Butt sings a Messiah air, "He Shall Feed His Flock," with a mellow sweetness of tone and a deep reverence which are most impressive.

Paderewski's contribution is a delightfully played piano rendition of Chopin's "Maiden's Wish." A pretty Cottenet number is given as a violin solo by that gifted artist, Fritz Kreisler. The Victor Concert Orchestra plays two movements from the symphonies of Beethoven and Dvorak, and the beautiful waltz intermezzo from that successful operatic novelty, *Jewels of the Madonna*. The famous New Symphony Orchestra of London gives a most enjoyable presentation of the "Merry Wives of Windsor Overture." Vessella's Italian Band contributes a splendid rendition of two overtures; Sousa's Band plays two stirring medleys of popular refrains; and Conways Band presents a well-played rendition of the jolly little "Irish Patrol."

The two musical comedies, *Lady of the Slipper*, and *Oh, Oh, Delphine*, are the productions selected by the Victor Light Opera Company for their medleys, and various solos, duets and choruses are woven into a brilliant potpourri and delightfully rendered by this organization. Lucy Isabelle Marsh sings the Mendelssohn air, "Oh, for the Wings of a Dove," with much loveliness of voice and a serenity which is most appealing, and Ames Kindell gives a splendid rendition of one of Cadman's Indian Songs, "Far Off I Hear a Lover's Flute." Two favorite numbers—"Till the Sands of the Desert Grow Cold" and the "Armorer's Song" from *Robin Hood*—are beautifully sung by Wilfred Glenn, and the low tones of his rich bass voice are remarkably full, round and noble. A southern song with a melodious swing is contributed by Collins and Harlan; "In Twilight Town," an excellent rustic ballad of the old-fashioned type is sung by Elsie Baker and Frederick Wheeler, their voices blending beautifully. Maurice Blackburn gives his views on a burning question of the day, in "Since My Margaret Became a Suffragette;" and several quartet organizations introduce some pretty little songs of present popularity.

And besides all this wonderful variety of entertainment for the home, this new list of Victor Records contains a number of *loze* records for the use of the *Manos* and the *Modern Woodmen of America*—splendid records musically and sure to be of value to the various lodges of these orders. This entire list of records is ready for your hearing and any Victor dealer will gladly play any selection upon request.

Society is taking a keen interest in the coming season of grand opera, to be given by the Chicago Grand Opera Company at the new Tivoli Opera House, com-

encing Wednesday evening, March 12, and the audiences will be the most brilliant seen in any theatre here since the fire. Among those who have taken boxes for the sixteen performances are William H. Crocker, Clarence Mackay, Mrs. William H. Tevis, Mrs. Jeanette A. Jordan, Anton Borel, J. Henry Meyer, Charles Templeton Crocker, L. W. Hellman, Herbert Fleischbaker, Louis Stow, William G. Irwin, John Lawson, John Martin, William P. Sproule, Eugene de Saba, Gordon Blanding, Mrs. C. W. Clarke, Mrs. Edith Pope, J. D. Grant, William Graham and E. W. Hopkins.

## THE GRAND OPERA SEASON.

The one big topic of conversation in musical and theatrical circles is that of the opening of the new Tivoli Opera House a week from Wednesday night, March 12, with Mme. Luisa Tetrazzini as Gilda in Verdi's "Rigoletto" and Marie Sammarco in the title role. Aside from the fact that rebuilding of the Tivoli is a cause for universal rejoicing among the tens of thousands of lovers of that musical landmark, the advent of the Chicago Grand Opera Company with its three hundred people, thirty-seven principals, ballet of thirty-six and orchestra of seventy-five is the most important event of the kind in San Francisco since the fire. Not including the opening night, sixteen subscription performances will be given, including "Thais," "Le Jongleur de Notre Dame," "Louise," "Nataona" and "Carmen," in all of which Mary Garden will be heard. "La Traviata," "Crispino e la Comare" and "Lucia," in addition to "Rigoletto" will serve as the mediums in which Mme. Tetrazzini will be heard. Andreas Dippel, general manager of the organization, points with pride to the number of Americans in his company and also to the fact that the two California Singers, Edna Darch and Mabel Riegelman, have made pronounced impressions. Impassioned Dippel names as Americans in his Company Mary Garden, Clarence Whitehill, George Hamlin, Eleonora de Cisneros, Carolina White, Henri Scott, Jane Osborn-Hannah, Frank Preisch, Minnie Saltzman-Stevens, Helen Stanley, Marie Cayvan, Hele Warum, Margaret Kears, Minnie Egner and the two Californians above mentioned. The French artists include Dalmoires, Louise Berat, Dufranne, Huberdeau, Crabbe, Edmond Varney, Nicelay and others. Cleofonte Campanini is the general musical director and he will have among his assistants Marcel Charlier, who was long with him at the Manhattan Opera House, and Ettore Perosio, an Italian conductor.

The subscription sale of seats for the two series of eight performances will conclude at Sherman, Clay & Co.'s, this Saturday evening and the result has been very satisfactory to the management. Monday morning the sale of seats for single opera will begin at nine o'clock at the box office of the Tivoli Opera House, the prices being \$2, \$3, \$4, \$5, \$6 and \$7. Mail orders enclosing check payable to W. H. Leahy will be filled at the close of the subscription sale, seats being reserved as near as possible to the desired location.

## TESSIE NEWMAN'S PIANO RECITAL.

Tessie Newman, the skillful young California pianist, who has just returned from Berlin where she studied for some time with Lhevinne, will give a piano recital assisted by Nathan Landsberger, violinist, on Thursday evening, March 6th at Scottish Rite Auditorium. Miss Newman is a very talented young musician and when an artist like Lhevinne admits that she is ready to appear in public, she surely must possess certain qualifications that will make it worth while for the public to hear her. Miss Newman studied with Lhevinne not less than three years which justifies her to claim the title of pupil of Lhevinne. Those who know this great artist, will realize that Miss Newman could not have found a finer master to develop her artistic faculties. Mr. Landsberger, the violinist, who will assist Miss Newman is altogether too little heard in public. He is a natural artist who possesses talent amounting to genius. It will surely be a genuine treat to hear him again. The program, which will be an excellent one will include the following works: Sonata, op. 19, violin and piano (Rubinstein); Ballade, G minor, Nocturne, C sharp minor (Chopin); Hungarian March (Schubert-Liszt); Sonata, op. 53 (Waldstein) (Beethoven); Barcarolle, A minor (Rubinstein); Polonaise, E major (Liszt).

Tickets will be one dollar each, and they may be had at the leading music stores as well as at the box office of the Scottish Rite Auditorium on the evening of the concert.

## ALCAZAR THEATRE.

Evelyn Vaughan and Bert Lytell's final week at the Alcazar Theatre commences next Monday night, and David Belasco's romantic comedy, "Nobody's Widow," will be the medium of concluding their extremely successful season as co-leaders of America's finest stock company. There is no prospect of their engagement being extended, owing to the impracticability of postponing the reopening of their playhouse in Albany, New York, the arrangements for which have been perfected. No more appropriate vehicle than "Nobody's Widow" could have been selected for Miss Vaughan and Mr. Lytell's farewell performances, inasmuch as it affords them equal opportunity to appear to best advantage and leave pleasurable remembrance of their work with the folk who flock to the theatre to see and hear. The comedy was constructed to fit the talents of Elsie Bates, who starred in it throughout two seasons, and the Belasco stagecraft is evident in every line, scene and situation. As its title significantly implies, its heroine is a widow with limitations, and therein arises the innocent humor that begins with a titter at first rise of the curtain and develops into a veritable cyclone of laughter before the final fall.

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### ORPHEUM.

The Orpheum announces for next week a particularly novel and fascinating bill. Rubie Marquard, the record breaking pitcher of the New York National League, whose nineteen straight wins at the opening of last season put the Giants in the lead, while his pitching helped to keep them there, and Blossom Seeley, the musical comedy favorite, will begin a brief engagement in the musical comedy skit "Breaking the Record, or Nineteen Straight," the book and lyrics of which are by Thomas J. Gray and the music by Maurice Levi. Marquard, it will be remembered won two of the Giants three victories in the world series. After which he gained fame as a writer of baseball news—now he writes songs. In his musical comedy sketch, "Breaking the Record," Marquard proves to be a clever and versatile comedian, who is perfectly at ease on the stage and sings and dances well. He has a splendid partner in vivacious, pretty Blossom Seeley, who is a great favorite on Broadway and was the featured hit in the recent run of "The Charity Girl" in Chicago. The skit shows the "Rubie" as a pitcher, as a singer and a comedian. There are two scenes from the Polo Grounds—one in front of the Players' Club House, Polo Ground and the other before the Grand Stand.

Lida McMillan, the original "College Widow" in New York and London and the original Mrs. Jeffries, Jr., in "The Third Degree," will appear in "The Late Mr. Allen," a comedy sketch by Roseman Bulker and May Tulley. This is Miss McMillan's first vaudeville tour and it is proving very successful. She will have the support of S. T. Learning and a capable company. Eddy Howard, late of Howard & North, will appear next week in the successful skit, "Those Were Happy Days." He will have the assistance of Bert Snow, a capable conscientious and thoroughly satisfactory comedian. Wotpert & Paulan, novelty acrobats, will display their skill with their own specially constructed pedestal catapult. They astonish with their accuracy of aim and the seeming ease with which they perform the most difficult feats. They are recent importations from the foreign music halls. Next week will be the last of Diamond & Brennan, Appdale's Zoological Circus and B. A. Rolfe's English Americanized pantomime, "Puss in Boots."

### SHORT ITEMS OF INTEREST.

At the Nordica concert in the Columbia Theatre last Sunday afternoon, a new composition by Thomas V. Cator of San Jose was introduced by the libra. The song is entitled "Chlorinda Sings" and it is dedicated to Mme. Nordica. It is a very melodious work and contains certain romantic ideas in the text which are suited to a voice like Nordica's. Mr. Cator received abundant applause for his work which was heartily encored. The Diva was very gracious to the composer. She asked him to sit at the piano with the accompanist and also bow his acknowledgments with the singer.

Mrs. Frances Thoroughman, the well known vocal teacher and concert soprano, will give a studio recital

at Room 37 Gaffney Building on the afternoon of March 10th. She will present some of her pupils including H. D. Cutrell, baritone, and Miss Bonita Kaufmann, mezzo contralto. The recital will be given jointly with G. Jollain, violinist, who will introduce his pupils. Miss Alice Mullane and Mrs. Grace Smith. Mr. Jollain will play a double concerto for two violins and piano by Bach, with Miss Mullane second violin and Achille Artiques at the piano. Mrs. Thoroughman will sing a group of songs closing the program with Le Nil by Leroux. Mr. Jollain playing the violin obligato. Achille Artiques will be the accompanist.

Among the busiest musical organizations in this vicinity must be counted the Sierra Mixed Quartet. This exceedingly high class organization consists of Zilpha R. Jenkins, soprano, Ruth W. Anderson, contralto, Carl E. Anderson, tenor, Lowell M. Redfield, baritone, and Mrs. Mabel H. Redfield, accompanist. These five artists are so well known in the musical circles of the bay cities that we need hardly introduce them to our readers. Suffice it to say that they are not only among our very best vocal artists as soloists, but that as ensemble singers they can hardly be surpassed. They should be greatly in demand by musical clubs or similar organizations anxious to engage the very best of musical talent. The fact that this Quartet is constantly busy speaks eloquently for its artistic merit.

Miss Adele Rosenthal, the young pianist who has recently returned from Europe and who scored such brilliant artistic successes immediately after her arrival, gave a reception-musical at her residence studio on Saturday evening, February 15th. About seventy-five guests were in attendance and enjoyed a delightful program. Miss Rosenthal played a Nocturne and Scherzo by Chopin and study in D flat major by Liszt. Emilio Puyans, the flutist, played a suite by George Enesco for piano and flute. Miss Rosenthal playing the piano part. Mr. Puyans also played a flute solo "Mélodie" from Orpheus by Gluck. Albert Rosenthal interpreted a cello solo, andante from the Haydn Concerto, and Tarantella by Popper. The audience was very enthusiastic.

True to his established custom, Paul Steindorff will again give a monster presentation of Rossini's famous Stabat Mater in the Greek Theatre under the auspices of the Music and Dramatic Committee of the University of California on Friday afternoon, March 21st at 3 o'clock. There will be several distinguished soloists, a big symphony orchestra and two hundred voices. The sale of seats will begin March 14th at Sherman, Clay & Co. and Kohler & Chase in San Francisco and Oakland. The event promises to rival the success of that of last year when over eight thousand people were in attendance.

The Ferris Hartman Company returned from the Orient last Tuesday morning, after an exceptionally successful engagement in the Hawaiian Islands, China and Japan. Ferris Hartman was delighted with the success

he and his company scored in the far East, but he was also glad to be back home again. So far he has not yet announced his plans, but it is likely that he will again organize a company to appear in Los Angeles and San Francisco to present comic operas and musical comedies. He is altogether too excellent an artist and stage manager to be permitted to remain idle so early in life. The company included the following members: Ferris Hartman, Muggins Davies, Walter De Leon, Josie Hart, Minta Durfee, Harry Pollard, Amy Hansen, Betty Deveraux, Lottie Vermont, Dorothy Russell, Alma Norton, Elmer Thompson, Jack Raynes, Fay Hartley, Dixie Blair, Paul Hartman, and Little Jo Hartman.

The Peninsula Musical Association, with headquarters at Palo Alto, presented to its patrons the San Francisco Symphony Orchestra in a concert last Thursday evening in the assembly hall at Stanford University. This association, whose membership extends from Burlingame to San Jose, has had a most successful career during its short life of one year, and already boasts 1627 members. The orchestra will be an extra feature of the season, three artists having already been presented. Lhevinne to be the last one—S. F. Chronicle.

### CURT THEATRE.

"Little Miss Brown" with Madge Kennedy in the title role, and William Morris in the leading male part, will begin a two weeks engagement at the Curt, Sunday evening. "Little Miss Brown" is a farce of the rapid fire order, with a series of complications that involve little Miss Brown and Philip Dennison in three acts of trouble, threaten family scandal, the possible loss of a fortune for Dennison, results in the breaking of Miss Brown's engagement and affords the audience an evening of hilarity. When it was decided, on short notice to send "Little Miss Brown" from the Forty Eighth Street Theatre, New York, to the coast, William A. Brady kept with it the same cast that had made it a success on Broadway. From Miss Kennedy and Mr. Morris, through all the parts to the maid, not a change was made in the company. The trip across the continent was made in almost record time.

The farce was written by Philip H. Bartholomae on typically American lines, with American characters and American humor. He found no necessity to go to Germany or France for material of a questionable kind with which to provoke laughter. The fun is clean and wholesome, the situations are plausible and the character drawing has been compared with that found in the most pretentious dramatic offerings. The plot centers about little Miss Brown and her effort to obtain a room for the night in a hotel. A pickpocket had stolen her money and none of the hotels would admit her. As a last resort, she permits herself to be mistaken for a married woman whose husband has reserved apartments at the Wendel. The real wife appears soon after and so does his uncle, aunt and brother. As none of them have seen the real wife, they accept the tell boy's introduction to Miss Brown as their niece and sister without question.



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## TIVOLI OPENING NEXT WEDNESDAY IMPORTANT EPOCH IN OUR MUSICAL HISTORY

Next Wednesday evening will witness the opening of the new and magnificent Tivoli Opera House on Eddy street, on exactly the same site where that home of music so beloved by San Franciscans flourished for nearly a quarter of a century. The occasion is one for great rejoicing, and it is made doubly interesting from the fact that Luisa Tetrazzini and the best organization traveling, the Chicago Grand Opera Company, under the management of Andreas Dimpel, will dedicate the new house. This city has not had a season of genuine grand opera since the fire and the entire community, from the Italian quarter to Pacific avenue, is eagerly discussing the engagement, which will end in a blaze of glory Saturday evening, March 29. The advance sale of seats is unprecedented and three hours after the box office was opened on Monday morning, there was not a seat left for the first performance.

"Rigoletto," the opera in which Tetrazzini first sang in San Francisco at the Tivoli, at Mason and Eddy streets, will be the opening bill, and in the cast with the diva will be Aristodemo Giorgini, a wonderful young Italian tenor, Mario Sammarco, the Sicilian barytone, Henri Scott, Margaret Keyes, Louise Berat, Constantin Nicolai, Nicole Fossetta, Emilio Venturini, Vittorio Trevisan and Minnie Egner. Cleofante Campanini will conduct.

Thursday afternoon there will be a triple bill consisting of "The Secret of Suzanne," with Jenny Dufau, Giovanni Polese and Francesco Daddi. "Hansel and Gretel," with Mabel Riegleman, a California girl, Marie Cavan, Adele Legard, Louise Berat, Armand Crabbe and Helen Warrum, the orchestra being under the direction of Marcel Charlier, and a Grand Ballet Divertissement by Rosina Galli, Julie Hudak, Luisa Albertieri and the large corps de ballet, Giacomo Spadoni being in the conductor's chair. Thursday evening Mary Garden will make her first appearance in "Thais," the others being Hector Dufranne, Edmond Warnery, Nicely, Fossetta, Cavan, Egner and Berat. The first Wagnerian work sung here since the fire will be "Die Walkure," Friday night, with Minnie Saltzman-Stevens, Jane Osborn-Hannah, Eleonora de Cisneros, Charles Dalmeros, Henri Scott, Clarence Whitehall, Egner, Ruby Heyl, Berat, Dufau, Cavan, Keyes, Legard and Helen Stanley. Saturday afternoon Tetrazzini will sing "La Traviata," with Giorgini, Polese, Egner, Berat, Venturini, Fossetta, Trevisan, and Nicely, and Saturday night the Victor Herbert-Joseph D. Redding opera, "Natoma," will be heard for the first time, with Mary Garden, Stanley, George Hamlin, Scott, Dufranne, Sammarco, Crabbe, Nicely, Frank Preisch, Rosina Galli, Egner and Desire Defreze.

The above will complete the first week's offerings and Sunday afternoon, March 16, there will be a symphony concert, under the direction of Campanini, with the leading operatic soloists and a ballet. The prices for this concert will be popular, ranging from fifty cents to two dollars.

### EDUARD F. SCHNEIDER'S STUDENT RECITAL.

During the course of a musical season we have to attend a great many students' recitals. Some of these are good, some of them are bad and some of them are different. Only on rare occasions are we enabled to attend a pupils' recital of which we can truly say that it was excellent in every way from beginning to end. The reason for this is that most of our teachers introduce at these recitals both advanced students and beginners, and inasmuch as a program often presents from ten to twenty pupils it is practically impossible to prepare all of them in a manner to reveal their talents at their best. The only way in which an exceptionally fine program can possibly be selected is to take only two or three especially well equipped students and let them play compositions within their reach and works which they have thoroughly rehearsed and assimilated. The reason why so many pupils' recitals are not uniformly satisfactory is not so much due to any lack of competency on the part of the teacher, as it due to the indiscriminate manner in which pupils are selected and to the fact that pupils are only too often asked to interpret works beyond their comprehension.

Now, at the piano recital given by the pupils of Eduard F. Schneider, every rule of efficiency has been met. Only three participants appeared on the program. Everyone of these participants had unquestionable talent. Everyone of these players had been trained correctly and patiently. Everyone of these players had studied her compositions until she grasped the inner meaning as well as the technical difficulties. There was no hitch in the playing. There was no scrambling over difficult passages. There was no confusion or nervousness. This is the way a pupils' recital should be given. It is the only way that can possibly prevent adverse criticism by the audience. It is the only way to prevent visiting teachers from sneering or finding fault. Mr. Schneider could not have proven his efficien-

cy as a musical educator in a more convincing manner than by his splendid selection of the pupils on the program rendered in Century Club Hall on Friday evening, February 28th. If we had many more pupils' recitals like that of Mr. Schneider, where quality and not quantity plays the leading role, this class of entertainment would enjoy a far greater repute than it does today.

The program was interpreted by Miss Maud Ross, Miss Jean Brown and Miss Charlotte Cheim. Miss Ross represented the intellectually strong pianistic school. She gave a most remarkable reading of the Schumann Sonata. From a technical as well as emotional point of view she revealed much study and thoroughness of execution. It was an interpretation of a Schumann work such as we have very rarely, if ever, witnessed at the hands of a young student. Miss Brown represented the delicate school of expression. Her touch is exceedingly velvety and her technical execution is brilliant without being heavy. She is exceedingly fluent and graceful in her work and plays with a limpidity of finger dexterity that is delightful to watch. She belongs to a school between the dramatic and the romantic. She gave a wonderfully facile reading of the



JOSEPH LEFEVRE  
The Eminent Piano Virtuoso Who Will Appear at Seattle's  
Rite Auditorium, Sunday Afternoon, March 23

Mendelssohn Prelude and Fugue. From a technical sense it was a truly masterly rendition and musically it showed an intelligence far beyond the age of the young player. Other engagements prevented the writer from hearing the last three numbers on the program, but these were sufficient to testify to the fine ability of the participants and the unquestionable efficiency of Mr. Schneider as a piano pedagogue. The complete program was as follows:

Sonata (G minor, Op. 22) (R. Schumann), Miss Maud Ross, Theme Variations (Op. 16) (Paderewski), Miss Jean Brown, Prelude and Fugue (Op. 35) (Mendelssohn), Miss Charlotte Cheim, Capriccio Espagnol (Op. 37) (Muszkowsky), Miss Jean Brown, (a) Rhapsodie (Op. 79, No. 2), (b) Capriccio (R minor, Op. 76), (c) Intermezzo (Op. 116, No. 2), (d) Capriccio (Op. 116), (e) Brahms, Miss Charlotte Cheim, (a) Waldesrauschen (Op. 32), (b) Polonaise (Op. 16) (Liszt), Miss Maud Ross.

### LECTURES BY MRS. M. E. BLANCHARD.

Mrs. M. E. Blanchard, the well known and very successful vocal teacher and artist announces a course of six lectures on the History of Song to be given at the California Club on Tuesday mornings at 10:30, commencing

March 11 and continuing on March 18, 25 and April 1, 8, and 15th. The following lectures will be given: Lecture I.—The place of song as an art form; contrast of the folk song and the art song; Lecture II.—The folk song; its origin; its place in the history of music; its characteristics; Nationalism in music; songs of different nations. Lecture III.—Schubert; brief biographical sketch; his predecessors; analysis of his songs; their new spirit. Lecture IV.—The new movement in song. Lecture V.—American songs and song writers. Lecture VI.—A comparison of the settings of the same poem by various composers.

These lectures are fully illustrated by songs typical of a composer or a period. Tickets for the course are \$1.50, single tickets, 50 cents. Tickets may be obtained at the California Club, 1750 Clay street, or at Sherman, Clay & Co's. Members of the various clubs in the city and the public generally are cordially invited to attend. Mrs. Blanchard gave these lectures at the summer school of the University of California during two seasons with great success. The beauty and the high quality of her singing are well known in this city.

### STABAT MATER AT THE GREEK THEATRE.

Paul Steindorff, true to a fixed precedent originated by him, will again present the famous Stabat Mater by Rossini at the Greek Theatre on Good Friday afternoon, March 21st. Several leading California artists have been engaged as soloists and a chorus of two hundred voices will again sing the wonderful strains of this matchless composition. Mr. Steindorff is singularly well equipped to present great choral works in a manner worthy of the most serious attention, and we are certain that on this occasion, he will again be able to reveal his remarkable leadership. During the last two years, Mr. Steindorff has contributed a wonderfully large share to the musical progress of the Bay cities. His activity is now influential in certain circles that are more prominent in the musical education of the masses than any other organizations in California. Mr. Steindorff is becoming a national figure in the choral life of the country and his position at the University makes him the logical factor for the foundation of California Musical Festivals. The sale of seats for the Stabat Mater will begin on March 14th at Sherman, Clay & Co's and Kohler & Chase's in San Francisco and Oakland. It is sincerely to be hoped that the Greek Theatre will again hold a capacity audience, as was the case last year when Tetrazzini was the bright particular star of the event.

### PACIFIC MUSICAL SOCIETY'S THIRD ANNIVERSARY.

Owing to several very important engagements the editor of this paper was unable to attend the third anniversary of the Pacific Musical Society. However, we all know the excellent work that has been done by this splendid organization during its second year of prosperous existence, and we also know the fine results obtained under the direction of its energetic President, Mrs. David Hirschler. We are glad to reprint the following report which appeared in the Chronicle:

The third anniversary of the founding of the Pacific Musical Society was observed Wednesday evening, February 26th with a programme and reception in the ball-room of the St. Francis Hotel. The event was marked by a large attendance of society and musical people and the numbers embraced some extremely interesting compositions by the club's active musicians. Mrs. William A. Deane, the first president, gave an address of welcome, with remarks concerning the progress and evolution of the club's principles. She referred to a prophecy made at the founding, which assured the artistic success of the organization and which has come to pass in every particular. Mrs. David Hirschler, the incumbent president, presented Mrs. Deane, who assumed the presiding duties of the evening. Among the soloists was Geoffrey Price, the Welsh basso, whose songs were roundly cheered; Miss Harriet M. Simon, soprano; Miss Gray Oliver, mezzo-soprano; Mrs. Eugene Elkus, soprano; Mrs. I. Goodman, soprano. Piano solos were given by Miss C. Lowenberg and a string quartet was composed of Messrs. Willard, Rossi, Rosenthal and Dr. Fredericks.

Following a musicale at the White House recently, President Taft bestowed upon Madame Schumann-Heink, a gold medal as a souvenir of the occasion. Madame Schumann-Heink prizes the American decoration above any which she has ever received and the famous contralto has been decorated by most of the sovereign rulers of Europe, from the time of old Emperor William and Queen Victoria to the present rulers.



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# PACIFIC COAST Musical Review

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## THE LAST PERFORMANCES BY GENE.

Mlle. Adeline Genee assisted by M. Volinin, her splendid ballet company and grand orchestra, will give her final performances at the Valencia Theatre this Saturday and Sunday afternoons at 2:30. The demand for seats at the matinees has been so large that manager Greenbaum decided to omit the Saturday night performance and give the special Sunday afternoon one. These productions have proved a revelation to our theatre-going public for until Genee arrived, the highest form of classical dancing had never been seen in this city. Genee is to the classic form of the art what Pavlova is to the modern Russian school just as Beethoven is to Tschikowsky in music. At the Saturday matinee the pantomime-ballet "La Camargo" will be given and at the Sunday matinee "La Danse" will be the special feature. Seats may be secured at Sherman, Clay & Co.'s and at the Valencia Theatre. Next Thursday afternoon at 3 and again in the evening at 8:30 the complete Genee Company will appear in Oakland at the MacDonough Theatre when "La Danse" will be given at each performance. Seats will be ready at the MacDonough box office on Monday morning.

## CLARA BUTT THE GREAT CONTRALTO COMING.

Twelve years ago Mme. Clara Butt, the famous contralto, paid her visit to America. The tour was a very short one, and ever since the various Eastern managements have been endeavoring to induce the possessor of the most phenomenal contralto voice in the world to return to this country, but the demands for her services abroad are so big that until this year a second visit to America was impossible. This season on account of an engagement in Australia, Mme. Butt finds it possible to make the trip via America and is singing a limited number of concerts in the East at each of which capacity houses have been the rule. Kennedy Rumford, the distinguished baritone, who is the husband of Mme. Butt, assisting her and the programs are said to be exceptionally attractive. London Charlton of Carnegie Hall, New York has wired Manager Greenbaum to secure the largest theatre available so it is announced that Mme. Butt and Mr. Rumford will make their debut in this city at the Cort Theatre of Sunday afternoon, March 30. Mr. Charlton considers this tour of such importance that he is personally coming to look after the details, something he has not done since the first visit of the Damosros Orchestra.

## JOSEF LHEVINNE'S PROGRAMS.

Josef Lhevinne, the Russian piano virtuoso, will give three concerts at Scottish Rite Auditorium, the dates being Sunday afternoon, March 23, Tuesday night, March 25 and Saturday afternoon, March 29. It is just about three years since this master-pianist paid us his first visit and it can be truthfully said that no pianist has left a deeper impression than Josef Lhevinne. His beautiful touch, his convincing interpretations and his splendid musicianship not to mention the admirable and faultless technique combined to win the immediate attention of our teachers, students and the general music loving public and before he left the city, he had become an established favorite. As is natural with all the younger artists, Josef Lhevinne has kept on growing and growing in his artistry and his success in his first season has been nothing less than colossal. Henry T. Finck, the able critic, wrote of him: "There is the real Rubinstein Number 2."

The Lhevinne programs will be most interesting and beautiful. At the opening concert on Sunday, March 23, he will play "Fantasie and Fugue" G minor, Bach-Liszt, "Pastoral Variet," Mozart, "Presto" in E major, Mendelssohn, "Variations on the Theme of Paganini" (two series), Brahms, "Impromptu" G flat, "Nocturne" Op. 9 "Fantasie," Chopin, "Etude" C major, Rubinstein and "Islande" (Oriental Fantasie), Balakireff. At the Tuesday night concert (March 25) the Brahms "Sonata" in F minor Op. 5, Mozart's "Sonata" in C major No. 3, Schumann's "Toccata," Liszt's "Etude" in F minor and "Soiree de Vienne" in A major and Chopin's "Impromptu" F sharp major and "Allegro de Concert" will be the offerings. At the farewell concert Saturday afternoon, March 29, the "Sonata" Op. 81, Beethoven, Schumann's "Carnevale," Liszt's "Robert the Devil" and works by Schumann-Taubert, Mendelssohn-Liszt, Chopin and Brahms will be given. Mail orders may now be given to Will L. Greenbaum at either Sherman Clay & Co.'s or Kohler & Chase's. The box office will open Wednesday, March 19.

The 345th recital of the Saturday Club of Sacramento was given on February 21th Mischa Elman, the great violin virtuoso, assisted by able accompanist, Percy Kahn gave the program.

## MUSICAL INSTRUMENTS AT PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Theodore Hardee, Chief of Liberal Arts Building, Tells Musical Review Readers That He Takes Pride in the Department Devoted to Exhibition of Musical Instruments and Their Classification

Among the most important features at the Panama-Pacific International Exposition will be that department devoted to the exhibition and classification of musical instruments. The Pacific Coast Musical Review asked Theodore Hardee, the Chief of the Fine Arts Building, among whose duties the musical instrument exhibits are included, to furnish the readers of the Musical Review with a description of the plans so far promulgated in behalf of the music trade. We are therefore, in a position to place before our readers today, an exhaustive account of the ideas entertained by Mr. Hardee regarding his responsible task, and we believe that our readers will agree that he is sincere and honest in his desire to give this part of the exposition all the attention and the prominence which its importance justifies. Mr. Hardee has had a great deal of experience in exposition work as well as in music trade circles, and he ought to be singularly well qualified to do justice to this important department. We therefore take pleasure in publishing Mr. Hardee's correspondence as well as other information enclosed in his interesting letter:

### Theodore Hardee's Expressions.

February 10, 1913.

Mr. Alfred Metzger,

Editor Pacific Coast Musical Review,  
26 O'Farrell Street, San Francisco.

My Dear Mr. Metzger:

Since the recent assumption of my duties as Chief of the Department of Liberal Arts, I have been busily engaged in organizing this Department and planning a campaign which I believe will result in a splendid array of exhibits.

As you may be aware, MUSICAL INSTRUMENTS OF



THEODORE HARDEE  
Energetic Chief of the Fine Arts Building of the Panama-Pacific International Exposition

every description form one Group under our Classification of Exhibits. This Group comes under the Department of Liberal Arts and is divided into ten classes, as per list attached. This Classification is both comprehensive and representative, and has been reviewed by international authorities.

As the Rules and Regulations of this Exposition require me to confine my activities to the manufacturers only of domestic products, I have mailed a letter to each of the Piano manufacturers in the United States emphasizing the advantages of exhibiting at this Exposition and inviting their participation, as per copy enclosed. For exhibits of foreign products we deal only with the Foreign Governmental Commissions.

Liberal Arts rank high in the Classification of Exhibits because they embrace the applied sciences which indicate the result of man's education and culture, illustrate his tastes, and demonstrate his inventive genius, scientific attainment and artistic expression. This department which is capable of providing a finer and more attractive display than the MUSICAL INSTRUMENT industry.

In view of the several years actively spent by me in that field, I shall feel a personal pride in seeing a thoroughly representative display of MUSICAL INSTRUMENTS at the Panama-Pacific International Exposition.

In this effort I hope to count upon your valued support and the cooperation of all others who, like you, have the best interests of music at heart, irrespective of personal opinions or prejudices of any kind whatsoever. In this connection you may assure one and all

that they can at all times rely upon the fullest measure of courtesy and consideration at my hands.

As the head of the Department of Liberal Arts, in which their exhibits must be displayed, my attitude must and will be absolutely impartial in every instance. My one aim shall be to secure a display of MUSICAL INSTRUMENTS at San Francisco in 1915 that will not only prove a source of pride to those interested in this great industry, but a credit as well to the great Exposition at which they will be displayed, and a joy to the thousands of visitors who will see and admire them.

Very truly yours,

THEODORE HARDEE,

Chief of Liberal Arts.

### Letter to Manufacturers.

The Panama-Pacific International Exposition at San Francisco in 1915 will show in a most exhaustive manner the achievements and activities of mankind during the last decade. In the domain of Liberal Arts the exhibits will be notably interesting and significant. The Science and Art of Music will be especially complete and characteristic in its display and will include musical instruments and their demonstration, the materials and processes used in their manufacture, methods of instruction, and musical publications and scores.

The ground plan for the Palace of Liberal Arts is already arranged. Owing to the comparative limitation of area covered by the Exhibit Palaces, which by reason of wider participation and more extended productivity will be more restricted than at previous International Expositions, the exhibits must of necessity be SELECTIVE in character. This fact will emphasize the advisability of applying for exhibit space as soon as possible.

We should be pleased to know that you will give serious consideration to the desirability of your participation. In this connection permit me to call your attention to the keen interest manifested by both American exhibitors and Foreign Governments, which assures an Exposition of the most representative international character. Latin America and the Orient will take very prominent parts. Both Japan and China have already selected sites for their special buildings and will participate on a scale never approached at any Exposition. Over a dozen of the Latin American countries have already accepted the invitation of the President of the United States to participate, and others have signified their intention to do likewise.

The opening of the Panama Canal means the development of entirely new avenues of commerce, the extent of which it is impossible to overestimate. The Orient and Latin America should prove large and profitable markets for the materials, processes and products of the Musical Industry, and the Universal Exposition at San Francisco in 1915 will afford a rare opportunity to bring these to their particular notice.

Blank applications for space, the exhibits Classification and other information prepared for the guidance of exhibitors, will be forwarded on request.

Yours very truly,

THEODORE HARDEE,

Chief of Liberal Arts.

### Classification of Musical Instruments.

Class 172.—Materials and processes for manufacturing musical instruments.

Class 173.—Wind instruments of metal or wood, having openings with or without keys, simple mouth pieces, pipe or reeds, with or without reservoir of air.

Class 174.—Metal wind instruments, plain or with lengthening pieces, slides, pistons, keys or reeds.

Class 175.—Wind instruments with key-board; organs, accordions, etc.

Class 176.—Stringed instruments without key-board, played with the fingers or with a bow.

Class 177.—Stringed instruments with key-board; pianos, player-pianos, etc.

Class 178.—Instruments played by percussion or friction; drums and cymbals.

Class 179.—Automatons; instruments; barrel organs, bird organs, musical boxes, mechanical pianos and organ players, phonographs, bandolans, orchestrions, etc.

Class 180.—Separate parts of musical instruments and orchestral appliances; strings for musical instruments.

Class 181.—Primitive, rude or strange instruments.

### Chairman of the Music Committee.

During one of last week's meetings of the Board of Directors of the Exposition, J. B. Levison, of this city, was appointed chairman of the music committee of the Exposition, and we have arranged an interview with Mr. Levison, wherein his exceedingly capable and energetic gentlemanly will all the more apparent what he is prepared to do for music during the Panama-Pacific Exposition.

Herman Martonne, the able violinist, who recently located in San Francisco was given a reception by the Sequoia Club on Thursday, February 20th. There was a musical program during which Mr. Martonne played several solos accompanied on the piano by Fred Maurer. On Tuesday, March 25th, Mr. Martonne will play before the Elbel Club, Oakland, and next Tuesday, March 11th this successful artist will play the violin part in an ensemble number for the Loring Club, San Francisco. March 15th, Mr. Martonne will give a recital to a pupils of his ensemble class. This group of talented artists does not take long for a capable musician to secure a foothold in this city.

## BEEL QUARTET CLOSSES SUCCESSFUL SEASON.

Sigmund Beel, Emilio Meriz, Nathan Firestone, Wenceslao Villalpando, E. C. Schmitt, and Victor de Gomez Give an Excellent Chamber Music Recital.

By ALFRED METZGER.

The Beel Quartet concluded its second season of chamber music recitals at the St. Francis Hotel Colonial Ballroom, last Sunday afternoon, March 2d. A large audience was in attendance and the enthusiasm displayed throughout the interpretation of the program was ample evidence for the fact that the organization could count on the support of the musical public for the next or third season which was announced on the program. The Beel Quartet consists of Sigmund Beel, first violin, Emilio Meriz, second violin, Nathan Firestone, viola, and Wenceslao Villalpando, violoncello. On this last occasion the quartet was augmented by E. C. Schmitt, viola, and Victor de Gomez, violoncello. This addition was necessary by reason of the fact that the program included the Schubert Quintet and the Brahms Sextet. It would be difficult to imagine a more efficient nor a more conscientious array of musicians for the purpose of interpreting the classics than those who constituted the Beel Quartet and its assistants on this occasion. The various instruments blended exceedingly well together, the intonation was throughout very satisfactory, the ensemble work was spontaneous and uniform in every way, and the individual players gave evidence of understanding each other, and that their understanding of the works rested upon the guidance of the leader. Unless this unanimity of spirit is prevalent in a chamber music organization, a recital given by it can not be satisfactory. On the other hand, if the individual members respond to these conditions the rendition of the classics becomes a most enjoyable event. The latter was decidedly the case at the sixth chamber music recital of the Beel Quartet last Sunday afternoon.

The program began with the Schubert Quintet for strings in C major, op. 153. This exceedingly beautiful work was already presented by this organization on a previous occasion and it made such a splendid impression that several of those who heard it were so eager to listen to it again that Mr. Beel was requested to embody it in the last of the concerts. It hardly needs any additional comment on our part, not only because we already reviewed it, but because the fact of the demand for its repetition is sufficient to describe the excellence of its performance. The concluding number was the Brahms Sextet for strings in B flat major, op. 18. This is the second time this season that Mr. Beel made us like a Brahms composition. Whenever we listened to a work by Brahms previous to Mr. Beel's interpretation, we could not get used to the style of the composer. Somehow Mr. Beel seems to secure a certain element of melodic beauty which we never noticed in Brahms prior to this reading. And notwithstanding a certain complicated mode of technical treatment, the Beel Quartet and its assistants succeeded in bringing out the technical intricacies in a manner that revealed musical advantages. This was especially true of the second movement where a most remarkable exposition of technique gave the interpretation a dramatic aspect that was as impressive as it was skillful. The cellos especially acquitted themselves most satisfactorily in this movement. It is too late in the day for us to go into details about the advantages of the works of a Schubert or a Brahms, we can only say that we can not imagine a more delightful chamber music recital than the one given by the Beel Quartet on this occasion.

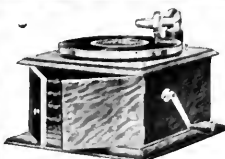
Among the features on the program was the interpretation of the Beethoven Sonata for piano and violin (Kreutzer) in A major, op. 47, by Sigmund Beel and Miss Virginia de Fremery. This work is so well known to musicians and students that it would be superfluous on our part to describe it in detail. We can only state here that it was interpreted with authority and with the most pronounced type of musicianship. Mr. Beel is always at his best in his reading of Beethoven, and on this occasion he was fully competent to cope with the difficulties and the musical responsibilities demanded by this work. Miss de Fremery proved to be an artist of the most conscientious calibre, her pianistic art revealed itself in a delicate touch, a very fluent and clean technique and a successful application to the violin part. It was a demonstration of ensemble work that was well worthy of the closest attention and the rendition of the work was demonstrative of the serious musicianship of two well equipped artists.

Mr. Beel has every reason to look back upon the season just past with a great deal of satisfaction. He has kept strictly within the confines of a dignified performance of the classics. He has steadily adhered to the highest standards of musical performance. He never lowered his principles for the purpose of catering to vulgar tastes. It is decidedly creditable to the musical taste of San Francisco that performances of this high character can draw sufficiently large audiences to justify their continuance, and it will be a still greater credit to the musical reputation of this community, if next season, the Beel Quartet concert will be attended by larger audiences than those in the past. If the symphony concerts could be given upon the same basis of efficiency, San Francisco could indeed boast of being one of the greatest musical centers in this country. Unless our symphony concerts improve, the Beel Quartet concert must be regarded as the only exclusively high class musical affairs of the more serious nature given publicly in this community upon a paid subscription basis.

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## AN INTERESTING CHAT ON VOCAL ART.

Advice to Teachers in Teaching a Song or Aria; to Singers in Learning it. Also in the Use of Vocal Ornaments.

First—be sure that the voice is on the way to be properly produced before attempting to sing anything with words. Then see that the song is not too high or too low for the voice that is going to sing it. This is for the teacher. This may seem very unnecessary and what any one would know; but what every one knows and no one does, and the idea seems to be to learn to sing by singing songs, and that the voice is there without any technical work. The pupil or singer should take the song and read the words, and see what it is about, which she wants to sing. After we have studied the words and know what they mean to us, try the notes with them; this is where we have the short poems or verses to sing.

Suppose we are going to sing an air from an opera or an oratorio. To sing the one air without studying the plot or story of the opera or oratorio, would be like reading one chapter in a book without knowing what lead up to it. We might admire the language just as we might admire the tones in an aria, but if we had no thought in the matter, how could we give out any. I remember of hearing Sir Charles Stanley (the greatest Oratorio singer of England, the home of Oratorio) give a lesson on "Hear Ye Israel" from Mendelssohn's Elijah, say to the young lady who was singing the air: "Tell me something of the story of Elijah." The young lady not knowing anything of the story was sent home to read the Bible. The singers who forget themselves and the audience in the singing of a song are the ones who take the audience with them in their singing and make them forget the singer in the song.

It is not necessary in singing legato, to sing slowly, neither is it necessary to sing more slowly when singing pianissimo. I have heard the beautiful air "Come Unto Him" from Handel's Messiah, dragging one tone to the next slower each measure, until the beauty of the air was lost. The pianissimo without a sustained tone is impossible. If it cannot be heard, why try to use it; when properly done it is one of the most beautiful effects in singing. A story is told of a tenor who was singing in Cork, Ireland. He was repeating the refrain of a song pianissimo. At the back of the hall a man

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was seen to rise slowly and leaning forward, he said in a whispered tone "finish it if it kills you." The man did not understand the art of the singer, he only knew that it was giving him pleasure and he did not want to lose any of it. It is argued that because the modern vocal music consists of long declaiming phrases without florid passages or ornaments, that it is not necessary to cultivate the mechanism of the voice. This is wrong; the production that is necessary for the ornaments, cadences, trills, etc., is still more necessary for a sustained note and long intervals.

## Vocal Ornaments.

First we must have something on which to put the ornaments. It would be well for the singer to read through the melody and be sure that he or she could produce the tones of the melody in the measure as written, then use the ornaments in connection with the melody. The appoggiatura is the easiest of all the vocal ornaments. Then we have the acciaccatura, the rapid little note. The mordente, a group of two or three notes. The turn, a group of two or three notes not belonging to the melody. In all of these each note must be heard distinctly, or why should we use it (or any of them), the trill the most abused of all the ornaments. The only way to have a good trill is to practice it in strict time, with the same number of notes to each beat, slowly at first making each note heard, quicker as the motion becomes easier; a tremolo on one note is not a trill.

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Jan. 17, 1913. 257 West 104 Street, New York City.

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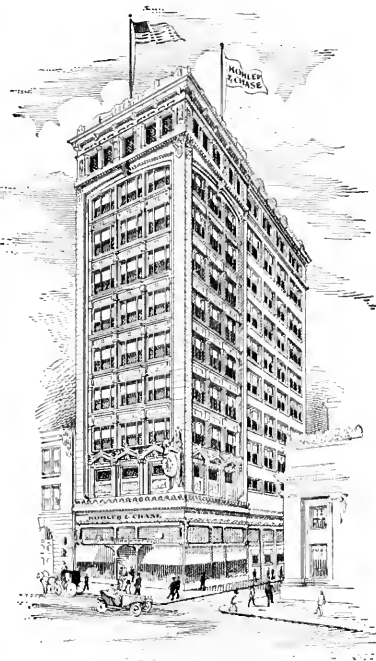
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Pupils of Prof. J. S. Wanrell will give a recital for the Pacific Coast Women's Press Association on March 10th. The program to be presented will be as follows: O Mio Fernando from La Favorita (Donizetti), Mrs. Regina Harper; Sunset (Dudley Buck), Sig. Joaquin S. Wanrell; Le Cid (Massenet), Miss Welcome Levy; Duet from Gioconda (Ponchielli), Mrs. Harper and Prof. Wanrell. Miss Mamie Moynihan will be the accompanist.



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Garden; Mar. 18, Lucia, with Tetrazzini; Mar. 19, matinee, Carmen, with  
Garden; Mar. 19, Noiland Pagliacci; Mar. 20, Capriccio e la Comare, with  
Tetrazzini; Mar. 22, matinee, A Lovers Quarrel and Le Jongleur de Notre  
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By ELIZABETH WESTGATE

Oakland, March 2, 1913.

Rossini's *Stabat Mater* will be given on Good Friday at the Greek Theatre, under the direction of Paul Steindorff, the choragus of the University of California, and under the auspices of the Music and Dramatic Committee of the University. There is a chorus of two hundred voices in constant rehearsal for this event, and there will be also a full orchestra. Those who have experienced the thrilling effects which Mr. Steindorff achieves with his chorus, and the noble interpretations he gives, will not need to be urged to hear the presentation. Last year on Good Friday, at the *Stabat Mater* has come to be an annual event. Mme. Tetrazzini, the favorite, sang the solo in the *Infirmatus*, and most capable artists were heard in the other solo parts. The soloists for this year cannot at this date be announced, but at the time this journal goes to print the singers may be known. They will surely be well-chosen, and, as has been said before in this paragraph, the chorus work is worth a trip to the Greek Theatre and back, from and to any town within a day's journey.

Miss Virginie de Fremery of Oakland was the pianist yesterday (Sunday) afternoon, of the Beel Quartet concert given in the ballroom of the St. Francis Hotel in San Francisco. Miss de Fremery played the piano part of the so-called Kreutzer Sonata for piano and violin of Beethoven. She is an accomplished organist, as well as a clever pianist, and is at the organ of the Oakland First Congregational Church.

Miss Mabel Riegelman of Oakland, whose charming portrayals of several roles in grand opera at the Chicago Opera House this season won the full approbation of the public, will visit her parents a short time before the opera season opens at the Tivoli. Miss Riegelman, who is only twenty-four years old, made a great success as Cherubini in *The Marriage of Figaro*, and in other parts suited to her youth and height. She will never sing *Brunhilde*, but it is likely she will be content! There are other Californians in the Tivoli list, among them Miss Edna Darrich of Oakland.

It will interest large numbers of people on this side to be told of the engagement of Miss Anna Miller Wood to Frederic Harvey of Galt. Miss Wood is a Californian and always most loyal to her native state. Her musical activities kept her in Boston for the greater part of each year; but she has had an engaging habit of visiting California in the summer, and has never forgotten her girlhood friends, nor lapsed in her interest in them. Consequently she has the same place in their esteem as though Boston had not claimed her for so much of the year. Mr. Harvey is a member of several exclusive clubs, a mining engineer by profession, and has extensive holdings at Galt, where their home will be, with very frequent journeys to the Bay cities. The wedding will take place in June.

Robert H. Thomas, the well known barytone of Oakland, who is spending a year or two in England (this home has been devoting considerable time to the further development of his voice, which he finds gaining in power and flexibility. He will give a recital before very long.

The Californian Trio is resuming rehearsals next week. The meetings were interrupted for several months owing to the serious illness of one of the players.

The many admirers of the voice of Wilfred Glenn have been enjoying one of the newest records which reproduces his singing. Mr. Glenn chose the *Armorer's Song* from *Robin Hood* and Chadwick's setting of the *Bedouin Love-Song*. Mr. Glenn has advanced steadily in his profession since his residence in New York City.

Pupils of Mrs. Marjorie Campbell, among whom are Miss Mary Anderson, soprano, and Miss Eliza Banta, contralto, both of Alameda, will give a song recital to their friends at Native Sons' Hall, San Francisco, on Friday evening of this week.

A new trio, comprising Frederick Maurer, piano, Hermann Martonette, violin and Herbert Riley, violoncello, have organized for the purpose of giving public and private concerts. The trio makes its first appearance at the Loring Club on March 11th.

A violin recital was given by Ernest Paul Allen, assisted by Miss Clara Freuler, soprano, J. Albert Erickson, baritone, and Mrs. Rosina Leach-Allen, pianist, last Sunday afternoon, March 24th, at Wilkins Hall, Berkeley. The program was as follows: Concerto No. 4 in D minor (Violentissimo), Mr. Allen; (a) *Caro Mio Ben* (1748-1758) (Giordano), (b) *Bourneville* (Chaminade), (c) *Aria from Oedipe a Colonne* (1787) (Sachine), (d) *Blossom Land* (Percy Allen), Miss Clara Freuler, Chaconne (for Violin alone) (J. S. Bach), Mr. Allen; (a) *The Bee* (Schubert), (b) *Liedesleid* (Liedesleid), Two old Viennese Waltzes (Kreislerei), Mr. Allen; Prologue (Pachiarici) (Lencavallo), J. Albert Erickson; (a) *Ave Marie* (F. Schubert), (b) *Zigeunerweisen* (Sarasate), Mr. Allen.

## THE WANRELL ADVANCED PUPILS' RECITAL.

Among the most successful pupils' recitals of the season must be regarded that of the advanced students of the Wanrell Italian School of Singing which took place at Century Club Hall on Wednesday evening, February 26th. Twelve artist students participated in this event and the attendance was so large that not a vacant seat was to be had after the opening number. A. Dzelidina, who opened the program, sang "To the Evening Star" from Wagner's *Tannhauser* with a pleasing baritone voice and with much taste. Miss Irene Johnson, a soprano soloist of unusual ability sang *Elsa's Dream* from *Lohengrin* in a manner that stamped her as an artist. She does not only possess a clear and true voice, but she sings with much discrimination and fine judgment. Victor Peterson, tenor, gave a very delightful rendition of Cadman's "At Dawning" in a charming tenor voice and he was heartily applauded for his work. Miss Ethel Graff, soprano, gave a most delightful rendition of an aria from Donizetti. She does not only possess a coloratura soprano of decided purity, but she commands a technique of unusual fluency. A. Alamaund, a baritone of fine timbre and range, sang an aria from Massenet's "Le Roi Lohore" in a dignified and exceedingly musical style. Regina Harper, one of the most brilliant and talented singers that have appeared in pupils' recitals this season, gave a splendid rendition of "O Mio Fernando" from Donizetti's "La Favorita." She is a coloratura singer of rare talent and a vocalist of fine resources.

The second part of the program was opened by Wesley Gebhardt, baritone, who sang an aria from *Salvatore Rosa* by Gomez in a very conscientious and graceful manner. Mr. Gebhardt possesses a voice of fine quality and his interpretation is intelligent as well as temperamental. Miss Welcome Levy proved to be one of the most successful artists of the evening. Her vigorous, rich contralto voice came splendidly in evidence during an exceedingly intelligent interpretation of that beautiful aria of the blind girl in Ponchielli's well



PROF. J. S. WANRELL  
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Gave an Excellent Pupils' Recital Last Week

known opera *La Gioconda*. Miss Levi possesses one of the rarest alto voices we have heard in a long while, and her musicianship is as pronounced as her voice. She made a decidedly strong impression with her audience. J. S. Wanrell sang an aria from Gomez' "Salvatore Rosa" in that finished style that has always been so much admired. Mr. Wanrell always sings with splendid artistic taste and he never fails to reveal superior musicianship. M. Sokolay gave a delightful reading of a Romanza by Verdi from Luisa Miller. He possesses a big tenor voice and sings with much fervor and enthusiasm. P. M. Wahlén, a bass soloist of remarkable timbre and artistry, sang an aria from Verdi's "Simon Boccanegra" in a manner that revealed excellence of vocal equipment as well as the thoroughness of training. Mrs. B. B. McGinnis, soprano, sang an aria from *Le Cid* by Massenet with a pleasing voice and was heartily applauded by her hearers. The program was concluded with a finely sung duet from *Gioconda* by Mrs. Harper and Mr. Wanrell. The accompaniments were played with excellent taste by Mrs. Boriman and Miss Mamie Moynihan. Prof. Wanrell has every reason to feel exceedingly proud of his recent pupils' recital. There is no question that he has thereby demonstrated that he is an efficient teacher and that he trains very competent students.

## BERINGER MUSICAL CLUB CONCERT.

The Beringer Musical Club, under the direction of Prof. and Mme. Beringer and assisted by Otto Raubach, violinist, gave its twenty-fifth concert in Century Club Hall on Tuesday evening February 25th in the presence of a large audience that crowded the place to its very doors. Throughout the rendition of the program, there was an unquestionable display of enthusiasm and approval manifesting the delight of the audience in the efforts of the students and assisting artists. The program began with an exceedingly musically and artistic interpretation of two movements from the Beethoven Sonata in A major for violin and piano by Otto Raubach and Prof. Beringer. Later in the evening, Mr. Raubach played a group of violin compositions in a manner that showed his virtuosity as well as his conscientiousness

as a violinist. Prof. Beringer's pianistic achievements are so well known that he need only add here that he was fully up to his high standing as a musician. The program closed with a *Valse de Concert* by Prof. Beringer which was enthusiastically received and which was effectively played by Miss Zdenka Buben and the composer. Miss Maya C. Hummel sang a group of songs by Arne, Gounod, and Ardit with a very pleasing mezzo-soprano voice and with a style that showed her to be a successful ballad singer. Miss Loie Munsell was heartily applauded for a very clever execution of works by Field and Orth. Miss Arena Torriggion, contralto, sang a group of songs by Mack, Collins and Ardit with gratifying emotional coloring, and a voice of much warmth and pianity. Miss Zdenka Buben gave a most remarkable reading of Chopin's prelude in D flat major and Liszt's Second Hungarian Rhapsody. It was a decidedly brilliant achievement and both from a technical and musically point of view, Miss Buben surely deserves a great deal of credit. She proved to be an artist of considerable talent. Miss Irma Persinger, a coloratura soprano of great efficiency, aroused her audience to a pitch of enthusiasm by reason of her beautiful voice and its flexibility and its carrying power. The program was a most successful one, especially proved to be an excellent vehicle for the young singer's fine artistic faculties. The entire event was very successful and very creditable to Prof. and Mme. Beringer. The complete program was as follows:

Andante and Allegro Piacevole (Beethoven), (From A major Sonata for violin and piano), Messrs. Otto Raubach and Jos. Beringer; Vocal:—(a) Where the Bee Sucks (Arne), (b) Serenade (Gounod), (c) Fior di Margherita (Arditi), Miss Maya C. Hummel; Piano:—(a) Nocturne B flat major (Field), (b) Menuet-Fantaisie (John Orth), Miss Loie Munsell; Vocal:—(a) Sunset (Dudley Buck), (b) A Foolish Little Maiden (Collins), (c) Lincantaria (Arditi), Miss Arena Torriggion; Piano:—(a) Prelude B flat major (Chopin), (b) Hungarian Rhapsody No. 2 (Liszt), Miss Zdenka Buben; Violin Solo:—(a) Am Meer (Schubert-Wilhelm), (b) Liebesleid (Kreislerei), (c) Pasquinade (Tirindelli), Mr. Otto Raubach; Vocal:—(a) Auf Wiederseh'n (A. Nevin), (b) Theme With Variations (H. Proch), Miss Irma Persinger; Valse de Concert (Joseph Beringer), (for two pianos), Miss Zdenka Buben and Prof. Jos. Beringer.

## SHORT ITEMS OF INTEREST.

The Pacific Musical Society announces that Louis Persinger, the distinguished American violin virtuoso, will give a special program for the society, including the Arenski Trio. In this latter Trio he will be assisted by Samuel Chotzinoff, pianist, and Herbert Riley, cellist. This special program will be given on Wednesday morning, March 12th. On March 26th the program will be presented by Miss Jeanne Jenks, Miss Anna Newman, violin and piano, Mrs. Richard Rees, soprano, Miss Clara Lowenberg, piano, and the chorus.

We are in receipt of a very neatly printed circular containing the announcement that Miss Adele Rosenthal, the skillful young pianist, has opened a studio in this city at 3242 Washington Street. The announcement sets forth the facts that Miss Rosenthal has played frequently in public with great success in the most important centers of Europe. Her recent appearances here with the San Francisco Orchestra and in recital are yet in the memory of all concert goers. Having studied for a long time with the famous masters in Europe, Miss Rosenthal has had occasion to gain an intimate knowledge of the various methods of piano-forte instruction. Miss Rosenthal's teachers included Alfred Reisenauer, Josef Lhevinne and Harold Bauer. While all of these three are known as some of the greatest pianists of the day, they are each an individual in their own right, and each of them has acquired pianistic knowledge. Her instructors have also bestowed upon her enthusiastic endorsement of her ability as performer and instructor. A special feature to be observed by Miss Rosenthal with her classes will be ensemble works of the entire array of classic piano literature.

The 244th recital of the Saturday Club of Sacramento took place on February 8th when the following program was presented: Mozart—Sonata XVIII. (1756-1791) Molto allegro Adagio, Allegro assai, Miss Hazel Pritchard, second piano accompaniment by Grier, Miss Zuleetia Geary; Rossini—Bel raggio lusinger, (1792-1868) Miss Alida McBridge; Hauser—Rhapsodie hongroise, 13 (1822-1887), Mrs. Leo Steppan; Huber—Sonate for two pianos, op. 31 (1852), Mr. George Swaine, Mr. George A. Anderson; Hubert's work shows strongly the influence of Brahms also the romance of Liszt. Lehmann—Song Cycle (1862), In a Persian Garden (Omar Khayyam) Mrs. T. Flankland, Mr. Henry Hammond, Mrs. J. William James, Mr. Homer Henley. The "Persian Garden" is taken from Edward Fitzgerald's translation of the Rubaiyat. Miss Zuleetia Geary at the piano.

Mrs. Katherine Irvine, mezzo contralto, and Miss Ruth Felt, soprano, pupils of Percy A. R. Dow, with Miss May Dunne as accompanist, gave an Hour of Song at Miller Memorial Hall, Stockton, on Monday afternoon, February 17. The program was as follows: Duos—"O Lovely Peace" ("Judas Macabeanus") (Handel), "Sally Ari" ("Marriage of Figaro") (Mozart); Songs—"Par diressi" (Lotti), "Little Red Lark" (Old Irish), "Sapphic Ode" (Hrabans), "Good bye" (Tosti), Mrs. Irvine; Duos—"Al bel deslin" ("Linda di Chamounix") (Donizetti), "Mira Norma" ("Norma") (Belini); Duos—"Der Engel" (Rubinstein), "The Angelus" (Chaminade), "Go lovely rose" (Marzials); Songs—"Selva opaca" ("William Tell") (Rossini), "Volta la terra"—"Spar vorresti" ("Ballo in Maschera") (Verdi), "Sunshine Song" (Grieg), "Merry Maiden Spring" (Macdowell), Miss Felt; Duos—"Passage Birds Farewell" (Mendelssohn), "O wert thou in the cauld" (Mendelssohn), "Swallows" ("Le Iol la dit") (Delibes).



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### ORPHEUM.

The Orpheum announces for next week a remarkably interesting and novel programme. William Rock and Maude Fulton who are making their farewell vaudeville tour together will head the new attractions. At the conclusion of their present contracts Mr. Rock will devote his attention to the presentation of musical vehicles and Miss Fulton will bid for public approval alone. The team of Rock and Fulton are recognized in this country and in Europe as unrivalled exponents of spectacular songs and of the highest development of dancing pantomime and burlesque. Amelia Stone and Armand Kalisz will present the miniature operetta "Mon Amour" the hook of which is by Edgar Allen Woolf and the music and lyrics by Mr. Kilisz. Both artists sing well. Miss Stone is a handsome woman, richly endowed with magnetism who dresses handsomely and tastefully and Mr. Kalisz is a clever French musical comedy star who came to this country under engagement to Charles Frohman.

Thomas A. Edison's latest, greatest and most wonderful invention, Talking Motion Pictures, the Kinetophone which is a perfect combination of his two former products, the moving pictures and the phonograph, will be shown for the first time in this city. These talking moving pictures have taken the East by storm and are proving the greatest theatrical sensation it has known in many years. The entertainment provided by the Kinetophone for next week consists of A Descriptive Lecture and the Edison Minstrels. Jean Bedini and Roy Arthur, the famous "Jovial Jugglers" are included in the novelties. Bedini specializes in juggling breakable articles such as China plates, glass bottles, etc. His partner is a black-faced comedian who causes a lot of fun in attempting and failing in the stunts which Bedini has apparently without difficulty accomplished. The other new acts will be Mr. H. K. Guerrero, the famous violin virtuoso and Mlle. Carmen the brilliant harpist and Nina Allen, a clever eccentric comedienne. Next week concludes the engagements of Eddy Howard and Rube Marquard and Blossom Seelye.

### CORT THEATRE.

"Little Miss Brown" has thoroughly proven herself the charming parcel of femininity she was heralded to be. San Francisco has quite fallen in love with her. She already ranks high in the list of local "favorites." The advance lithographing declared that this young lady would prove to be "the cutest girl that ever came to town." She has thoroughly lived up to that line and gone it. Little Miss Brown is wholly delightful, a unique personality, a bundle of magnetism. The Cort Theatre has been packed since this heroine of Philip Bartholomae's farce appeared there last Sunday night and made herself known to a San Francisco audience. Bartholomae has done his cleverest work in this piece which is truly a riot of unadulterated fun. From the rise of the curtain to its final fall, the action never lets up for a second, and laughs are piled one on top of the other.

"The Prince of Pilsen," its popularity undiminished, comes to the Cort starting Sunday night, March 16. Henry W. Savage announces a most elaborate revival of the famous Pixley and Luder's musical comedy, "Jess" Dandy will once more be seen in his uproarious portrayal of the eccentric Hans Wagner. An augmented orchestra will be in evidence and the chorus is notable for its pulchritude.

### ALCAZAR THEATRE.

A memorable Alcazar success, "The House Next Door," is to be revived next week, commencing Monday night, with the finest cast it has ever been given in San Francisco. Louis Bennison will again be incomparably effective as Sir John Cotswood and Will R. Walling is specially engaged to repeat his impressive impersonation of Sir Isaac Jacobson. The work of these two actors in the principal roles would alone be a splendid performance, but everything possible has been done to have the subordinate characters adequately portrayed.

When this "play for Jew and Gentile" was presented by Belasco & Mayer two years ago, it appealed so forcibly to all creeds that popular demand for its revival has existed ever since, but could not conveniently be acceded to until now. It is a three-act comedy that affords excellent entertainment while performing a great ethical and social service. Criticising the religious prejudice that divides people who in all secular characteristics are fitted for companionship, it is so full of humor, geniality and pathos as to be a power for establishing entire sympathy and good will between Hebrew and Christian. Both sects can witness it with pleasure and go away from it with moral profit.

### LORING CLUB CONCERT.

The Loring Club has now reached the second half of its 35th season, the concert announced for the evening of Tuesday, March 11th at Scottish Rite Auditorium being the third of the present series. On this occasion the Club will submit, to a San Francisco audience, the first presentation of Horatio Parker's cantata for men's voices with piano and strings entitled "The Norsemen's Raid." This is Mr. Parker's most recently published composition for men's voices and is a work of intense interest and thrilling effect. Another new important composition is an "Irish Battle Hymn" by Harvey H. Gaul, this being founded on an ancient Irish melody, and is for chorus of men's voices with accompaniment of strings, piano and organ.

The program also includes two folk songs, one being the quaint old English "Widdiecome Fair" and the other the German "Im Writing A Letter." A stirring "Hunting Song" by F. E. Sawyer, which will have the accompaniment of strings and piano, and John Hyatt Brewer's "Sing, Sing Music Was Given" for chorus of men's voices with baritone solo and accompaniment of strings, piano and organ will add strength to a program of unusual interest. The soloists will be Herman Martonne, Solo Violin, and Herbert Riley, Solo Violoncello. These art-

ists, in addition to being heard in individual solo numbers, will join with Mr. Frederick Maurer in trios by Arensky and Brahms. The concert will be under the direction of Wallace A. Sabin.

The Zech Orchestra is diligently rehearsing an excellent program to be given very soon in public. Among the works now in progress of rehearsal are Beethoven's Fifth Symphony, Mendelssohn's Fingal's Cave Overture, and the Vorspiel to Lohengrin by Wagner. Mr. Zech is a very conscientious musician and he does not permit his orchestra to give a concert unless it is thoroughly prepared to do him credit. Wm. Zech is very busy these days. His pupils keep him at home all day and part of the evening. The Zech Orchestra fills a unique niche in the musical life of this community. It is the only orchestra of its kind that devotes exclusive attention to the classics.

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Price 10 Cents

## TIVOLI RE-OPENED AMIDST SCENES OF UNRIVALLED SPLENDOR

San Francisco's Greatest Musical Institution Again Takes Its Place as the Pivot Around Which the City's Energetic and Constructive Musical Life Will Revolve and Cluster

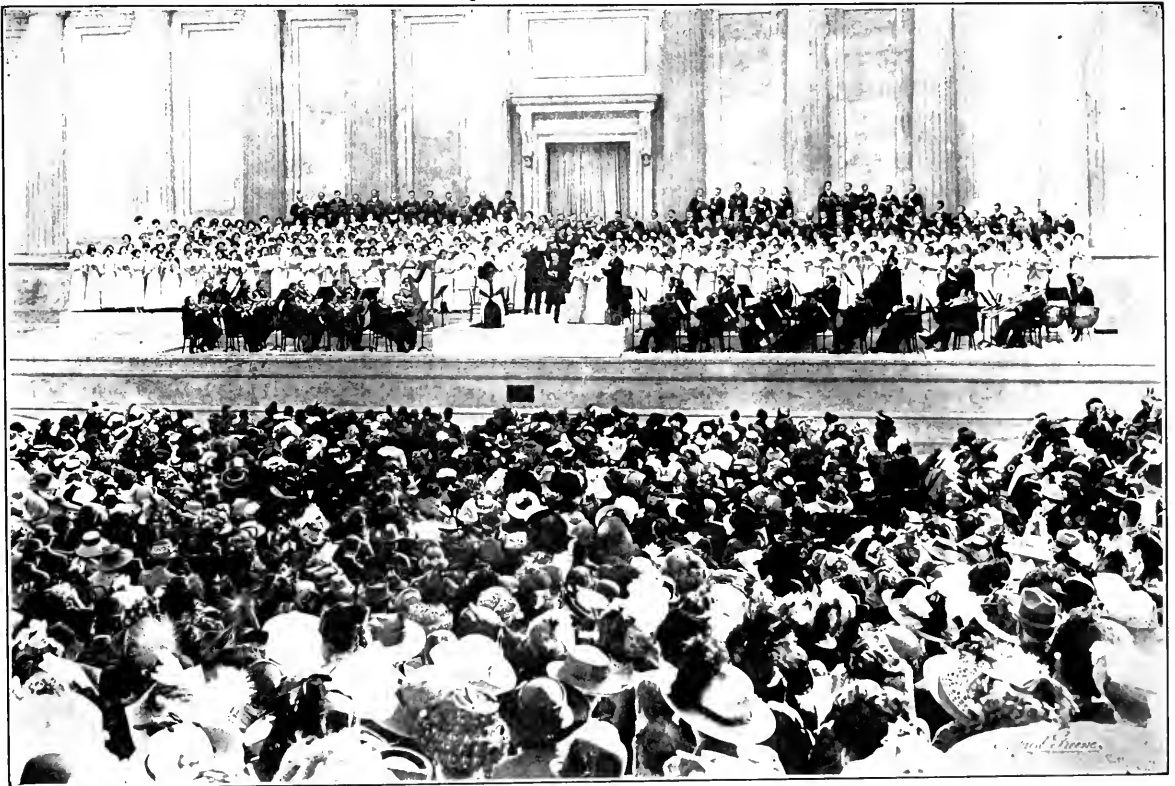
By ALFRED METZGER

Rejuvenated and increased in magnificence of atmosphere the cherished memories of the Tivoli Opera House materialized into concrete facts last Wednesday Evening when the most fashionable, the most brilliant and the most enthusiastic audience that has assembled in this city during the last seven years welcomed San Francisco's unique musical institution with open arms and gladdened hearts. It was a day of triumph such as is rarely enjoyed by any organization or any individual, and it was a day of victory well merited and well justified. While there may be many causes and many

musical public of the Pacific Coast may look upon the re-establishment of the Tivoli Opera House organization as a stimulant to our musical life and as an opportunity for greater musical endeavors than have been launched since the fire.

The re-opening of this cherished institution means really more to our musicians and music students than many can possibly imagine. As in the past there will be opportunities for practically unknown artists to come before the musical world and make their mark. Resident artists and students will not only have in the Tivoli

a seat, but the Grand Opera House seated many more people than the Tivoli Opera House, and, with all due respect to one or two great artists like Caruso and Sennrich, the company as a whole was not to be compared in efficiency with the one now appearing at the Tivoli Opera House. The chorus was antiquated and the scenery, as far as we saw it, was old and torn. At the Tivoli there are two great operatic stars, and an array of associate artists such as even the Grand or Conried Company never brought to this city. From the standpoint of an ensemble performance, including prin-



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persons that combined to make this rejuvenation possible, there is to our knowledge one particular individual who is responsible for keeping the memory of the Tivoli Opera House green throughout the musical world and who made this final resurrection possible. We refer to W. H. Leahy, the energetic and resourceful manager of that matchless institution. We thoroughly believe that no one but Mr. Leahy could have rebuilt the Tivoli in practically three months, and we also believe that no one but Mr. Leahy would have had the courage and the foresight to enter such an immense obligation as to contract for the engagement of a company like the Chicago Grand Opera Company at a time when the temporary City Hall still occupied the old Tivoli site. The publicity secured by Mr. Leahy for Tetrazzini and the new opera house is also something unparalleled in the annals of musical enterprises in the country and it is but natural that a man who so unfailingly justifies one's confidence in his ability, must necessarily be a success in his chosen profession, and the

oli a training school for their talents, but they will have a musical educational institution that will give them opportunities to hear new operas in a manner as comprehensive as the metropolitan performances in the East and Europe. Mr. Leahy's plans are as extensive as they are ambitious and he has proved in the past that he never promises anything which he does not carefully fulfill. Being such an immense propeller to the body musical it behooves every serious lover of music to put his shoulder to the musical wheel and make this initial season of the Tivoli such a brilliant success that it will long linger in the memory of those fortunate enough to witness it. And right here is an opportunity to insert an explanation of our policy in regard to this season of the Chicago Grand Opera Company. The readers of the Pacific Coast Musical Review will remember that we condemned the company which filled an engagement at the Grand Opera House at the time of the fire by reason of the exorbitant rates of admission. Conried at that time charged \$7

ripals, minor roles, chorus, ballet, scenery, orchestra and stage management there has never been anything in San Francisco in our experience that could compare with it.

We want to state right here that we consider a perfect ensemble much more important than a few stars with an unsatisfactory ensemble. And if a high price of admission is justified at all it can only be justified upon a basis of a complete production from every standpoint of operatic stake craft. It can never be justified by reason of one or two world famous artists with an incompetent support. And in this complete production we have a right to demand the same scenic splendor that characterizes Eastern Grand operatic productions. The Chicago Grand Opera Company is presenting these operatic productions in exactly the same manner as they are presented in Chicago. The highest priced seats are \$6 in Chicago. They are \$7 here.

(Continued on Page 4, Col. 1)



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## GREEK THEATRE "STABAT MATER" ON FRIDAY

The third annual sacred concert and performance of Rossini's immortal "Stabat Mater" at the Greek Theater of the University of California in Berkeley, is scheduled for next Friday afternoon, March 21, at three o'clock. Paul Steindorff has been training his excellent chorus of over two hundred voices for many weeks and his symphony orchestra of sixty-five players will add greatly to the interest of the program. The quartet of soloists this year will consist of star members of the Chicago Grand Opera Company by special arrangement with Andreas Dippel. It will be composed of Helen Stanley, soprano; Margaret Keyes, contralto; George Hamlin, tenor; and Henri Scott, basso. Each of these artists will be heard in solo numbers in the concert portion of the program besides their work in the Stabat Mater.

Of these singers Miss Stanley and Mr. Scott are newcomers, but Margaret Keyes is well remembered for her excellent work at the Sangerfest three years ago, and George Hamlin is one of the finest concert artists that Manager Greenbaum ever brought to this city. Paul Steindorff is to be congratulated on securing such a quartet of stars and our music lovers are to be even more congratulated on this opportunity of hearing Rossini's masterpiece interpreted by such an aggregation. The prices of seats will be \$1.50 and \$1.00 reserved, and 75 cents in the unreserved portions. Tickets will be ready Monday at Sherman, Clay & Co. in San Francisco and Oakland, at Kohler & Chase and at the usual places in Berkeley.

## THE JOSEF LHEVINNE CONCERTS

Josef Lhevinne, the famous Russian piano virtuoso, is announced by Manager Will Greenbaum for three concerts at Scottish Rite Auditorium. This news will be welcomed by all who are interested in piano playing of the very highest order, for Lhevinne is one of the greatest living artists. Lhevinne's father, who was a musician at one of the theaters in Russia, first noticed the talent of his son Josef when the latter was five years of age. When he was eight he appeared as a soloist in a concert in the little city in which the family lived, and at the age of ten he was admitted to the Conservatory at Moscow where his teacher was Safonoff, now famed as a symphony conductor. Rubinstein became his patron and his general musical education was directed by the great Tchaikowsky. Two years after graduating he played in Berlin, and ever since then his fame has been growing and his art expanding until now he ranks among the very greatest of living musicians.

The first Lhevinne concert will be given next Sunday afternoon, March 23, when the program will include the Bach-Liszt, "Fantasie and Fugue," both series of Brahms', Variations on a Paganini Theme, Mendelssohn's "Presto," in E major, Mozart's "Pastoral Variet" Rubinstein's "Etude" C major, a group of Chopin works and Balakireff's Oriental Fantasie "Islamey." His second and only evening concert is announced for Tuesday night, March 25, when Mozart's Sonata No. 3, Schumann's "Toccata," Brahms' "Sonata" in F minor Op. 6, and works by Chopin and Liszt will be given. The farewell appearance of Lhevinne will be on Saturday afternoon, March 29, when Beethoven's "Sonata" Op. 81, Schumann's "Carnevale" a group of Rubinstein, and one of Chopin works, and the rarely played Fantasie on Meyerbeer's "Robert le Diable" by Liszt will be the principal features.

The sale of seats for all the concerts will open next Wednesday at Sherman, Clay & Co. and Kohler & Chase where mail orders may be addressed to Will L. Greenbaum. There will be no Lhevinne concert in Oakland this season.

A grand musicale was given by Mrs. May C. Lassen, contralto, Emmet Pendleton, pianist, and Mrs. Ivy M. Travis, accompanist, in the Maple Room of the Masonic Hall in Willows, Cal., on Friday evening, December 6th. The program was as follows: Theme and Variations, E major (The Harmonious Blacksmith), (G. Handel), Emmet Pendleton; (a) On Conway Quay (H. Trotter), (b) Lethe (F. Boett), (c) In the Garden of My Heart (E. R. Ball), Mrs. May C. Lassen; (d) Warum (Why?) op. 12, No. 3 (Robert Schumann), (e) Etude de Style, op. 14, No. 1 (Henri Ravina), (f) Romance (Hugo Mansfeldt), (g) Grande Polka de Concert, op. 1 (H. N. Bartlett), Emmet Pendleton; (a) At Dawning (Chas. W. Cadman), (b) A Dream (J. C. Bartlett), (c) Till the Stars of the Desert Grow Cold (E. R. Ball), Mrs. May C. Lassen; (d) Berceuse, Cradle Song, op. 57 (Frederic Chopin), (e) Valse Brillante, op. 34, No. 1 (Frederic Chopin), Emmet Pendleton; (a) Old German Love Rhyme (Erik Meyer-Holmnd), (b) Sweet Eventide (Chas. Mac Evey), (c) My Lady's Bower (Hope Temple), Mrs. May C. Lassen.

## CLARA BUTT AND KENNERLY RUMFORD

For the past fifteen years everyone interested in matters musical has been reading and hearing about the wonderful contralto voice of Clara Butt and her powers of moving audiences of as many as twenty-five thousand by means of her glorious voice and exquisite art. At last we are to have an opportunity of hearing this eminent woman who is beloved in every city in which she has ever sung. Twelve years ago Miss Butt visited this country for a few weeks and made a tremendous success, but the demands for her services abroad have been such that a return visit has been impossible until this season when she is making a trans-continental tour with her husband, Kennerly Rumford, a famous English baritone.

The career of Clara Butt has been a most unusual one. She commenced singing when but a mere child and her first teacher trained her voice as a soprano. It was soon discovered that there were far more indications of a great contralto voice there than of a soprano so the young singer went into ecstasies over her voice which they pronounced a contralto of the rarest quality. After four years study the young woman made her debut and since that day Clara Butt has been the most important singer that Engand has yet produced. When ever she appears in London it is impossible to secure a seat after the box office has been open for a few days and she attracts enormous audiences to auditoriums of such a size that only three or four living artists have attempted to give concerts in them. The average attendance at the Clara Butt Good Friday concerts at the Crystal Palace, have averaged just twenty-five thousand people.

Mr. Rumford is the possessor of a very beautiful baritone voice and is especially distinguished by his interpretative powers. He is an excellent musician and his singing of the great "Hleder" is both beautiful and authoritative. Manager Greenbaum announces that he will now receive mail orders for the Butt-Rumford concerts to be given at the Cort Theater on two Sunday afternoons, March 30 and April 6, and the box



JOSEF LHEVINNE

The Great Piano Virtuoso Who Will Appear at Scottish Rite Auditorium Next Sunday (Afternoon, March 23).

offices will open on Wednesday, March 26, at Sherman, Clay & Co. and Kohler & Chase. In Oakland, these artists will appear at Ye Liberty Playhouse on Friday afternoon, April 4, at 3:15. For this event address mail orders to H. W. Bishop at Ye Liberty Playhouse.

## MABLE RIEGELMAN ENGAGED TO M. L. SAMUELS.

The following announcement which appeared in a recent issue of the San Francisco Chronicle will be of interest to the readers of the Pacific Coast Musical Review:

When Mabel Riegelman, a prima donna soprano of the Chicago Grand Opera Company, arrives here next week with the forces which are to open the new Tivoli, she probably will soon be claimed as the bride of Marcus Lorne Samuels, the engagement having been announced yesterday.

Miss Riegelman needs no identification to the public of this city and Oakland, as her musical career has been rapid and wonderful within a few years. Her voice, of unusual purity and sweetness, attracted the attention of Mase Gaskel, who at once gave the young girl her patronage and encouragement, with the result that Miss Riegelman studied in Germany and spent two years in the Stettin Grand Opera-House before returning to America.

That she is a Californian, an Oakland girl, is but another tribute to this State, which has produced so much musical genius, and since her three years' membership with the Chicago Grand Opera Company, Miss Riegelman has risen steadily, until now she is second to none in at least two special roles, which seem ideal for her type and voice. One of these is Mignon in the opera of that name and the other Gretel in "Hansel and Gretel," in both of which she will appear at the Tivoli. She

is the daughter of Mr. and Mrs. Meyer R. Riegelman of Oakland and was reared and educated in that city.

Samuels is an attorney of San Francisco, the son of Mr. and Mrs. S. Samuels of Oakland, and a brother of Dr. Herbert J. Samuels. His boyhood also was passed in the transbay town, where he attended High School and the University of California before entering upon the practice of law in this city. Though definite plans for the wedding are not announced, it is likely Miss Riegelman will name her wedding day before the end of the two weeks' engagement at the Tivoli, though her marriage will not interfere with her professional career.

## TESSIE NEWMAN'S PIANO RECITAL.

By ALFRED METZGER.

The many friends of Miss Tessie Newman, and also the many friends of the resident artists, looked forward to this skillful young artist's recital at Scottish Rite Hall with more than ordinary interest. It happens so frequently that young musicians who return after several years absence from their home city are heralded as wonderful geniuses that the public has become quite skeptical and has now reached that point where it demands absolute proof of any contention of superior artistry on the part of young musicians returning from Europe. The friends of Miss Newman went about the announcement of this concert in the right way. They did not claim that the young pianist is the greatest wonder that has recently been discovered. They did not contend that the young musician is the only one worth considering, and that all other artists look like pigmies beside her. In short, they did not make any extravagant claims. They simply stated that Miss Newman studied several years abroad with great masters, that she was a pupil of Josef Lhevinne during a period of three years, and that Josef Lhevinne has stated that she was sufficiently well advanced to appear in public. The reader could draw his own conclusion as to the merit of Miss Newman's work. We were sure that Mr. Lhevinne would not make such a statement unless the same was justified by the facts, that is to say, we expected Miss Newman to be an exceptionally gifted and incipient pianist, who had fathomed the intricacies of pianistic art in a manner well worthy of the most serious attention, and we were not disappointed in our expectation. Miss Newman proved to us exactly the first we expected her to be from the fact of three years study with Lhevinne.

The program included a Rubinstein Sonata, and a Barcarolle by the same composer, two Chopin works, a Liszt Polonaise and a Schubert-Liszt March and the Beethoven Waldstein Sonata. It was a program to tax the finest resources of an artist and a program which, if adequately interpreted, stamped the player as a musician of no mean faculties. We are ready to state, and we say it with full deliberation, that Miss Newman met all the requirements expected of one who had such excellent advantages. She possessed above all a most brilliant technique that is remarkable for its exceeding smoothness and limpidity. She gives evidence of serious musicianship by reason of an exceedingly intelligent reading of such works as the Rubinstein and Beethoven Sonatas. Her touch is delicate without being weak. Her bearing is dignified without being stilted. She uses the pedal with unusually facile discrimination. She plays rather deliberately than hastily and in short, she makes the impression of being a pianist who thinks a great deal and never attempts anything without first making sure that the composition is well committed to memory from a technical as well as musical point of view, and that it is well worked out with an idea toward infusing it with the necessary intellectual lights and shades. We are ready to assert that Miss Newman returns from Europe a pianist of superior achievements and a young musician who is deserving of a great deal of attention by the musical clubs as well as the musical public at large, and we trust that her recital in this city will be made sufficiently remunerative to enable her to grow and expand and acquaint with our body musical in a manner to benefit both herself and her associates. We congratulate Mr. Lhevinne on having sent back such a well developed and efficient young pianist.

It is a long time since we had the pleasure of listening to Nathan Landsberger, and we had almost forgotten how really fine an artist he was. We are indebted to Miss Newman for giving us this opportunity to refresh our memory. Mr. Landsberger played the violin part of the Rubinstein Sonata in a most masterly and reverent fashion, and he listened at the present time to an artist who plays a composition, and especially a classical composition, with that carefulness of execution and with that adherence to adequate tempi which the work is entitled to. There seems to be an insane idea prevalent among modern artists and conductors that everything should be interpreted with unusual haste and acceleration. It is good to know that artists like Nathan Landsberger do not adopt this crazy rush, and possess sufficient respect for the composer to read his work with deliberation and with reverence. Mr. Landsberger possesses all the evidences of violinistic genius. He draws a big tone, his technique is fluent and smooth, his readings are authoritative and original and his temperament is absolutely unquestionable. We were delighted to listen to Mr. Landsberger and we can only regret the unfortunate condition of musical affairs in this city which makes it impossible for a resident artist to be heard as often as his ability entitles him to. That under such discouraging conditions, an artist like Mr. Landsberger possesses sufficient energy and enthusiasm to keep up their work so that they can play the Rubinstein Sonata as Mr. Landsberger did last week, is ample evidence that an artist will remain an artist no matter what the whimsicalities of life may put in his way. An artist like Mr. Landsberger should be heard several times a year in this city, and this can not be done is not a complaint to be made.

## TIVOLI RE-OPENING.

(Continued from Page 1.)

but the expense connected with bringing out such an immense organization demanding three special trains and including three hundred people should be worth a dollar a seat more. At the time of the Conried season the casts were not the same as they were in New York. Only one or two of the great artists were taken along. The scenery was unsatisfactory. The highest prices in New York at that time were only \$5. San Francisco was asked to pay more than any other city in the United States for that organization, and we believe we had good cause for complaint. The Chicago Grand Opera Company not only gives us the same productions as in Chicago for only \$1 additional per seat, but they charge us the same as any other city outside of Chicago on this tour. In addition to this, after the grand opera season is over, the Tivoli Opera House will be conducted upon the same popular priced basis as it was before the fire. It is thus a fixed institution of great benefit to music and does not cease after these two and one-half weeks, like the Conried seasons used to do. We say all this in justification of our stand in favor of the prices charged. We do not want to be accused of being inconsistent. Of course \$7 a seat is too much money for the average music lover, but there are plenty of \$3 and \$2 seats for the students, and if the music students can pay \$3 and \$2 per seat visiting artists who come alone, they surely should not complain of paying the same amount of money for an operatic enterprise of such huge proportions as the Chicago Grand Opera Company.

Now as to the entire personnel of this splendid organization we cannot give at this time a detailed review of the various casts. It is only possible to speak here of the opening performance. Of course there was so much excitement about the opening of the theatre that the performance was really a festival event. Tetrazzini has been heard here quite frequently in this opera, but she never showed to better advantage than on this occasion when the exhilarating atmosphere of the occasion and the enthusiasm of the welcome accorded her inspired her to sing as she possibly has never sung before. She was supported by a cast of artists that has never been equalled in this city for evenness of balance, and the scenic equipment as well as the stage management was something to admire after our recent experiences in this important phase of operatic stage craft. The orchestra, under the able leadership of Signor Campanini, was an ideal institution, and Rigoleto, although heard innumerable times here before, was presented in a manner that gave it new life and a new environment. The performance and the occasion will long be remembered by the fortunate people who were in attendance.

Before going into details regarding the first performance of the grand opera season by the Chicago Grand Opera Company, we might interest our readers to know something about the executive staff as it exists during the dedication season at the Tivoli. W. H. Leahy is the general manager of the Tivoli Opera House. The auditor is Harry Campbell who has been known in this city for a number of years. When the writer first came to San Francisco, Mr. Campbell was managing visiting artists and in this work he was associated with Phil Hastings, the popular press agent. Messrs. Campbell and Hastings were also affiliated with the management of the School Symphony concerts. Both have played prominent parts in the musical history of San Francisco and it is pleasing to hear that Mr. Hastings is doing the press work for this grand opera season at the Tivoli and doing it exceedingly well. The treasurers of the Tivoli Opera House are George McSwegan, formerly with the Columbia Theatre, and Joe Krelling, both very capable young men and very popular in theatrical circles. Messrs. McSwegan and Krelling will be permanently associated with the Tivoli Opera House in the capacity of treasurers. Frank W. Healy, manager of the San Francisco Orchestra, has been mentioned as becoming eventually identified with the Tivoli Opera House. For the present he will devote his time principally to the San Francisco Orchestra of which organization he may again be the manager next season.

There is another matter of the utmost interest to our readers before we proceed to chronicle the first night's performance and that is the new opera house and its arrangement and appearance. The interior of the new Tivoli is one of the handsomest and most comfortable auditoriums in this country. The lobby is spacious, lined with gray marble, and lighted with beautiful crystal chandeliers. On the right hand side of the lobby a big incline leads up to the mezzanine boxes and the first balcony. We have never seen a more comfortable method of reaching the upper floors of a theatre than this one. There is no noticeable effort to climb up to these higher regions. It is as easy as to enter the main orchestra floor. Only twelve broad steps separate the first balcony from the mezzanine floor, which is reached by means of the incline. There are only a few steps more to the gallery. You will find nothing of the almost superhuman effort necessary to reach the upper part of a theatre by means of winding staircases as is the case in nearly all other theatres in this country. The seats are comfortable and not too close to the preceding row. They are upholstered with dark brown leather. The general decoration consists of gold and buff, and there is plenty of room for promenade and standing purposes. The gallery is arranged in the same manner as that of the old Tivoli with the famous "Lover's Lane" on each side. But the most elaborate and spacious place in the house is the stage, which is unusually high and deep and sufficiently spacious to house the most sumptuous production. The orchestra pit is somewhat lower than the orchestra floor, but not sufficiently low to be classed as absolutely a "submerged orchestra." It is fourteen feet deep and built in a manner to secure the finest acoustic effects. The

theatre is built in a manner conformant with the rules of fine acoustics and the result is exceedingly gratifying. The house seats 1800 people and the absence of large pillars makes it possible to see and hear perfectly from every part of the house. The building is built according to Spanish architectural style. It is an opera house of which any city may well be proud, and the scenes witnessed there last Wednesday evening could not be surpassed in the greatest musical centers anywhere in the world.

## RIGOLETTO—THE OPENING PERFORMANCE

The preceding remarks are rather general in character and are not intended in any way as a critical review. Indeed on an occasion of this kind there should be no intention to criticize. The re-establishment of the Tivoli Opera House is such an unquestionable cause for rejoicing, especially among musical people, that it would be exceedingly tactless and indelicate to apply the carping pen of critical dissection. Nevertheless, our readers are anxious to hear something authentic about the musical part of the performance. The daily papers were so saturated with verbosity and extravagant word paintings, that it was difficult to sift facts from fancies, and we believe it to be of exceeding advantage to our readers to know something definite of the Tivoli from an acoustic point of view and the production as an artistic entity. First of all, we want to emphasize the fact thoroughly that the acoustic properties of the theatre are as excellent as we have yet witnessed in any theatre devoted to opera. The writer was seated in a location where any faults in acoustics would have been noticeable. We heard every word. There is another advantage in the arrangement of the theatre, namely, the orchestra pit being somewhat lower than the floor of the auditorium, it becomes practically impossible for the orchestra to drown the voices on the stage. We are more than grateful to Mr. Leahy for doing this. The eagerness of most operatic conductors to let the brass soar in full force often interferes with the vocal efforts, and at no time last Wednesday evening did the orchestra drown the singers. Cleofonte Campanini is an ideal operatic conductor. He secures light and shade of delightful delicacy. He gets the adequate climaxes when occasion demands. He is a natural leader of men and he secures every particle of musical energy from his instrumentedists as well as vocalists. He is very fond of the brass section and he does not use the damper pedal, but the construction of the orchestra pit softens the effect enough to make it ideal in every way. The Orchestra is one of the finest bodies of musicians that have been heard in San Francisco.

The Chicago Grand Opera Company must be considered as an entity—as an ensemble—in order to do justice. By ensemble, we mean the complete production, namely, orchestra, soloists, chorus, scenery, costumes, ballet and so on. As a complete production it is the very finest organization we have yet seen in San Francisco and we have lived here more than fifteen years. Outside of Mme. Tetrazzini and Mary Garden, there may not be any great stars, as they are considered by the general public, but what could be learned from Wednesday evening's production, there are first-class artists, each of equal merit who read their scores with the utmost intelligence, who phrase delightfully, who possess agreeable and well modulated voices that remain in pitch and who enunciate in a manner that causes every syllable to be understood. At no time during the performance was there any shouting. If it is remembered that the company arrived between five and six o'clock prior to the performance, and that it had to contend with the natural excitement and nervousness of a first night production in a strange city with Tetrazzini as the popular idol, we believe it to be nothing short of marvelous that the production proved to be as splendid as it was and we can only account for this smooth first night performance by the fact that the company is an exceedingly efficient organization consisting of individual members of experience, knowledge and talent. We enjoyed every minute of it.

As we said before, we do not believe in marring an occasion of such genuine rejoicing with a detailed criticism. We shall reserve the criticisms until after we have had an opportunity to hear them often. Tetrazzini, as usual, was the center of attention and she was overwhelmed with applause and floral tributes. Even Kolb and Dill came way down from the Savoy Theatre in their "Pajubbers" or "Evening Clothes," and presented the Diva with two huge bouquets. It is interesting to note that the appearance of these two comedians caused a yell to rise in the audience from pit to gallery, and the advent proved to be a genuine hit. It was, however, W. H. Leahy who started the first noisy enthusiasm of the evening. His appearance was the signal for a hearty shout of bravo from the entire house. Prior to this, hand clapping was the only medium of expression on the part of the audience. Mayor Rolph made a very able address in which he harked back to the Tivoli days, mentioning all the favorites, among them Ferris Hartman, who, by the way, was sitting in the front row with Mrs. Hartman. It was quite a family reunion. We noted several other old favorites of the Tivoli in the audience. Paul Steindorff was there with Mrs. Steindorff. Tom Leahy was also among those present. Mr and Mrs. Leahy, of course, were the center of hearty congratulations by friends. Kaiser (not Billy) was in the gallery ushering as of yore, but no refreshments this time. Mr. Eaton was a familiar figure at the gate. We felt like old times when we handed him our ticket. Surely there must have been other old acquaintances in the house whom we had no opportunity to see. Among the floral tributes on the stage there was a particularly big one inscribed "Welcome to our Luisa." With characteristic impulsiveness the Diva knelt before it and applauded enthusiastically. It was a touching sight, this child coming home after years of traveling in strange lands.

Well, we could hardly afford to close this treatise without mentioning at least the other artists who were

really excellent. The cast consisted of Aristodemio Giordini (the Duke), Mario Sammarco (Rigoleto), Luisa Tetrazzini (Gilda), Gustave Huberdeau, an exceptionally fine artist, by the way (Sparafucile), Margaret Keyes (Maddalena), Louise Berat (Giovanna), Constantine Nicolay (Monterone), Nicolò Fossetta (Marullo), Emilio Venturini (Borsa), Vittorio Trevisan (Cepano), Minnie Egner (The Countess and a Page), Cleofonte Campanini (Musical Director), and Fernand Almanz (Stage Director).

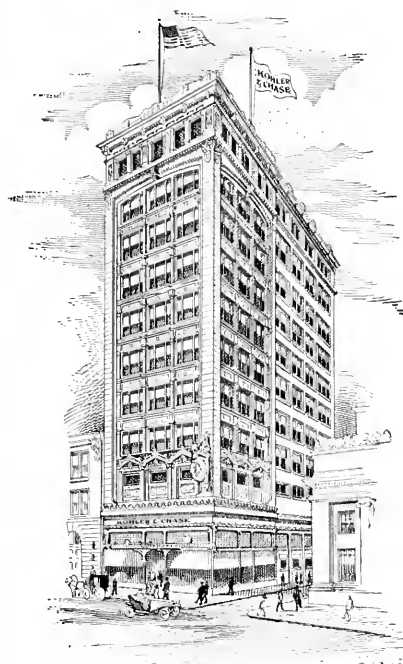
Both W. H. Leahy and Andreas Dippel made speeches. Mr. Leahy's was characteristically short and to the point. Mr. Dippel was carefully written out and also to the point. Mr. Dippel expressed the hope that the San Francisco musical public will be sufficiently satisfied with the Chicago Grand Opera Company so that regular annual visits may be possible. The audience was also a very important part of the production and it played its first part first—the ladies looked stunning in their finest dresses and the men looked again at home in Full Dress and Tuxedo. Even the critics shed their every-day costumes and donned conventional garb. We met Thomas Nunan and Walter Anthony looking as if they had worn full dress from the day of their birth. We also saw Mr. Hirsch, who is a familiar figure at San Francisco grand opera seasons, having come here first with Grau, then with Conried and now with Dippel, and who is one of the aristocrats in the business and looks the part, too. And now there was another part of the performance. We refer to the audience in front of the theatre who enjoyed the sight of seeing San Francisco's Elite arriving and departing in their automobiles. It was a big crowd and filled almost the entire street in front of the theatre, extending way to the corners of Mason Street on one side and Powell on the other. It was also a very well clothed and seemingly well fed crowd so that no contrasts were in order between the rich and the poor. It was also a good natured and well-behaved crowd—a crowd which seemed to say: "You fellows may have your chance now, but in the end it will be our Tivoli after all, and our chance will be the longest of the three."

## THE CLEOFONTE CAMPANINI CONCERT.

This Sunday afternoon, March 16th, there will be an orchestral and vocal concert at the Tivoli Opera House, with prices from 50 cents to one dollar, when the following excellent Wagner program will be presented. Solos—Mmes. Crabwe, Keyes, Cavan, Riegelman, Riegman, Saltzman-Stevens, Minnie Schoenert, Scott and Whitehill. Entire Orchestra and Chorus. General Musical Director, Cleofonte Campanini. Part I. Prelude—Die Meistersinger von Nuernberg. Orchestra. Dich Theure Halle from Tanhauser, Jane Osborn-Hannah; Siegmund's Love Song from Die Walkure, Kurt Schoenert; (a) Prelude—Tristan and Isolde, Orchestra; (b) Isolde's Love Death, Minnie Saltzman-Stevens; Waldeben from "Siegfried," Orchestra; Overture from Tanhauser, Orchestra. Intermission—Part II. Song of the Rhine-Maidens and Entrance of the Gods into Walkalla, Mabel Riegelman, Marie Cavan and Margaret Keyes; Ride of the Valkyries, from Die Walkure, Orchestra; Wotan's Farewell from Die Walkure, Orchestra; Klingon's Magic Garden from Parsifal, Orchestra; Finale from the first act of Lohengrin, Mmes. Margaret Keyes and Osborn-Hannah, Mms. Kurt Schoenert, Henri Scott and Clarence Whitehill. Entire Orchestra and Chorus.

## REPERTOIRE FOR NEXT WEEK

This Saturday afternoon Tetrazzini will sing "La Traviata" and in the evening the Victor Herbert-Joseph D. Redding opera, "Natoma," will be heard here for the first time with Mary Garden in the titular role. Sunday afternoon, there will be a Wagnerian concert under the direction of Cleofonte Campanini, with the big orchestra and eminent soloists, for which the price of seats will range from 50 cents to \$2.00. Monday evening, Charpentier's musical romance, "Louise," with Mary Garden, will be sung. The story, though dealing with Bohemian classes, is decidedly poetic, because the characters are more or less symbols, representing the modern spirit of unrest and Julien, her lover, played by Charles Dalmores, being typical of the young men whose mental and physical attractiveness outside old ideas and rules. There are forty-one parts in the opera a few being sung by Dufrane, Berat, Warnery, Venturini, Fossetta, Crabwe, Huberdeau, Mabel Riegelman, Egner and Daddi. Tuesday will be the third Tetrazzini performance, "Lucia" being the opera, and Giorgini, Egner, Polese, Henri Scott, Venturini and the other artists. Wednesday afternoon "Carmen" will be sung in French by Mary Garden. Dalmores, being the Don Jose and Hector Dufrane, singing the Toreador, the others in the cast being Defreire, Huberdeau, Jenny Dufan, Marie Cavan, Margaret Keyes, Nicolay and Daddi, and with incidental dances by the corps de ballet, headed by Rosina Galli. Wednesday evening, "Noel," a lyric drama in three acts by Frederick d'Erlanger, will be given for the first time in this city. This work combines every day life with a wonderful spirit of religious mysticism and poetry and the principal characters will be sung by Minnie Saltzman-Stevens, Dufrane, Daddi, Berat, Warnery, Cavan, Riegelman and Margaret Keyes. "Noel" will be followed by "The King of the Kings" with Helen Stanley, Gaudezi, Sammarco, Crabwe and Venturini. Thursday evening, the delightful "Crispino e la Comare" will be the bill, with Tetrazzini, Trevisan, Sammarco, Huberdeau, Venturini, Fossetta, Egner, Berat and Defreire, followed by a grand ballet divertissement with Rosina Galli, Julie Hudak, Luigi Albertieri and the corps de ballet. Saturday afternoon, Pirelli's "musical comedy in one act," "A Lover's Quarrel," with Dufau, Giorgini, Crabwe and Berat will precede "Le Jongleur de Notre Dame," Mascagni's play, sung by Mary Garden, Dufrane, Huberdeau, Warnery, Scott, Nicolay, Crabwe, and Defreire, and Saturday evening the second and last Wagner opera will be given in "Tristan and Isolde," with Saltzman-Stevens, Dalmores, Scott, Clarence Whitehill, Crabwe, de Cisneros, Venturini and Frank Preisch.

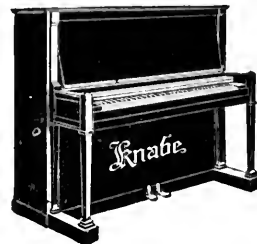


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Achille Artigues, the prominent young organist of the Church of the Most Holy Redeemer is preparing several excellent programs for the Holy week services. On Good Friday, he will give the Seven Last Words, a Cantata by Dubois with the following double Quartet: Sopranos—Mrs. Butterfield and Mrs. D. Gillogli; Contraltos—Mrs. R. Harper and Miss Etta O'Brien; Tenors—Frank Onslow and Mr. Pla; Bases—Geo. V.

Wood and Dr. Schalkhammer. In addition to this Cantata, Mr. Artigues will play Marche Funebre and Chant Seraphique by Guilmant. Rev. D. Maguire, the curate of the church, is very fond of music and encourages the very best endeavors of Mr. Artigues, thus adding the musical services of this congregation to the most important in this city. On Easter Sunday, Mr. Artigues will direct Guilmant's Mass in F and the vocal music will be sung by the following quartet: Mrs. Butterfield, soprano, Mrs. R. Harper, alto, C. Cuture, tenor, and George V. Wood, bass. There will also be a string quintet with flute composed of: G. Severi, first violin, L. B. Reynolds, second violin, N. Firestone, viola, F. B. Howard, cello, S. Severi, flute. In addition to the Mass, Mr. Artigues will play Tocatta in D by P. A. Yon, Prelude and Fugue in D minor by Bach.



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## ENID BRANDT TO GIVE PIANO RECITAL

Brilliant San Francisco Pianiste Will Appear in Public Prior to Her Departure for Europe and Give a Splendid Program

Enid Brandt will leave for Europe early in April and before her departure will give her admirers one more opportunity to hear her, as she will give a concert at Century Hall, Wednesday evening, March 26th. Miss Brandt has been perfecting her art during the past two and a half years, leading an absolutely retired life, and those who have had the privilege of hearing her pronounce her a marvel. Her technique and wonderful power have been singularly beautiful, and her extraordinary gifts a matter for enthusiasm in New York and Berlin, where she already has a large following. It is, however, Enid Brandt's splendid musicianship, exquisite feeling, and broad, interpretative power, which has developed to an extraordinary extent since her last appearance.

In Berlin at her last concert in Beethoven Saal, every bit of available space was occupied, 1600 people being in the audience, and scores of prominent artists, such as Mme. Scriabine, pianist (wife of the Russian composer), Augusta Cottlow, and hundreds of students attended her recital, many congratulating her at the close of her concert. Mr. Marienhagen, the conductor, invited her to his home, presented her with his photograph and said he hoped often to conduct for her in the future. Since then she has been steadily advancing, until today she is undoubtedly among the greatest artists of the younger generation. Her opening number will be Brahms F minor Sonata, and she will also play the beautiful variations Serieses of Mendelssohn. Her concertos include the Beethoven E flat, Grieg A minor, Schumann A minor, Chopin F minor, Liszt E flat, Tschaiowski B flat, Saint-Saens G minor, and Liszt Hungarian Fantasia. On her trip to Europe Miss Brandt will be chaperoned by her aunt, Miss Laura Wertheimer, as Mrs. Brandt has completed her daughter's studies, and does not wish to interrupt her classes.

## ORPHEUM

The Orpheum bill for next week will have as its headliner, Digby Bell, one of the most celebrated of American comedians. The name Digby Bell is a household word all over this country, for in every city of importance in this great United States, his mellow and unctuous comedy, his genial and magnetic personality have endeared him to his audiences. He is remembered from his prominent and successful association with the Gilbert and Sullivan and McCaull Opera Companies. For this, his first vandyville tour, he has secured a one-act comedy by George V. Hobart entitled "It Happened in Topeka" which affords him line opportunity for the full display of his ability and in which he is meeting with great success. Will Dillon, the popular song writer and the author of "What a Girl," "All Alone," "Through It Was," "What I Thought It Was" and other popular songs will make his first appearance here.

"The Girl from Milwaukee" a handsome young woman who envelops her identity in mystery but is the possessor of a glorious contralto voice of great sweetness, volume and culture will be heard in popular numbers. Whether she is a society girl who has determined to conceal her identity until her artistic merit has been thoroughly endorsed by all the great cities of this country, or a grand opera star who is anxious to test the truth of the saying "What's in a name," is a matter of conjecture, but one fact she has most positively established—she can sing. The Kyles who are winning great favor with their aerial novelty "Johnny and the French Maid" will present an act combining sensational work on the Roman rings, acrobatics, tumbling, balancing and true comedy.

Thomas A. Edison's Talking Moving Pictures (The Kinetophone) which are creating an immense furor will be continued with a change of program which will include the musical comedy favorite, Truly Shattuck, also "The Quarrel Scene" from Julius Caesar, a New York production, and "The Prince of Pilsen" and "Kallistras Bedini and Arthur; Guerra and Carmen," and William Rock and Mande Fulton. The latter will continue by special request their amusing burlesque of Bernhardt and Tellegen.

## THE PRINCE OF PILSEN AT THE COURT

Lovers of catchy music and good comedy will note with pleasure the announcement that the Court Theatre will offer one of the greatest of all musical comedy favorites, "The Prince of Pilsen" for a two weeks' engagement beginning Sunday night, March 16. This charming musical entertainment is in the full flush of another successful season, and Henry W. Savage has made the whole production absolutely new in every detail. Costumes, scenery, and effects, and all the many requirements of a high class musical offering have been added to the new company. Theatregoers are familiar with the tremendous song favorites, "The Message of the Violet," "Good-bye," and "The Tale of the Sea Shell," and the boldness of the American amusement lover is shown in the fact that "The Prince of Pilsen" continues as one of the greatest songs of the past.

"Jess" Dandy will be seen in the jolly brewer, Hans Wagner, from "Zinzinnati," and the whole cast is one of superiority and strength. The girls comprise a chorus of prettier show maids than has ever been sent out from New York. Lottie B. Bell, favorably known in musical comedy, and a past our favorite here, is the widow of the cast; while Maude C. Murray, a talented prima donna with a beautifulatura voice, has the pretty role of Edith. Arthur A. is a handsome and amusing, has the role of the real prince, and Fred Lyon is distinctly clever as the young and dashing naval lieutenant. The enlarged orchestra, under the direction of Emil Bernmann, will be a feature. Little Miss Brown will be seen for the last time this Saturday night.

## ALCAZAR THEATRE

Two new members of the Alcazar Company, Clara Beyers and John A. Butler, will make their initial appearance with that organization next Monday night and throughout the week in Henry Blossom's famous racing play, "Checkers," with all the established favorites and a host of specially engaged people in the cast. Miss Beyers, a capable and experienced actress with a rich equipment of pulchritude, is engaged as second leading woman, and Mr. Butler will fill juvenile and light comedy roles, in which lines of work he has earned a very favorable reputation in New York and other Eastern cities. Both of these players have shown at rehearsal that they are amply qualified to successfully fill their respective positions in America's finest dramatic stock corps.

This will be the first presentation of "Checkers" since it was withdrawn from the road after nine consecutive years as one of the most profitable itinerant attractions in America. Helasco & Mayer selected it as the medium of introducing the two new people because of its sterling worth as a play.

## ELIZABETH SIMPSON'S LECTURE RECITALS.

A series of lectures are now being given under the auspices of the California Institute of Musical Art, by Elizabeth Simpson. These lectures upon The Appreciation of Music are in no sense technical, but are especially calculated to be a source of enjoyment to persons of general culture. They are an invaluable adjunct to the work of music students, and are also of interest to music lovers who desire to gain a general knowledge of the subject. These lectures afford the proper historical, biographical and formal background necessary to an adequate appreciation of classical and modern



CLARA BUTT AND KENNERLY REMFORD

Who Will Appear at the Court Theatre Sunday Afternoon, March 30.

music. Their scope covers the period from Bach to the present day. At each of the lectures, one of the great historic forms of music, viz: the fugue, the sonata, the symphony, the German Lied, etc., is being analyzed and explained with appropriate vocal and instrumental selections. The social tendencies which colored the historical development of music are touched upon, and the threads of influence which culminated in each of the great schools of music will be followed to their logical conclusion.

The lectures are as follows: I.—Bach, Handel; The Fugue; II.—Haydn, Mozart; The Sonata; III.—Beethoven; The Symphony; IV.—Schubert, Schumann; The Lied; V.—Chopin; The Romantic in Music; VI.—Brahms, Wagner, Strauss, Debussy; Modern Tendencies. The following musical numbers will be given, with analysis and explanation: Bach—Prelude and Fugue B minor, for Organ, Choral Prelude—"Wenn wir in höchsten Nothen sein." Toccata and Fugue D minor. Aria—"Mein Glaubiges Herze." Air on G string for violin, accompanied by string orchestra. Double Concerto for two violins, orchestral accompaniment. Handel—Recitative and Aria from "Messiah." Comfort Ye" and "Every Valley." Aria—"I Know That My Redeemer Liveth." Haydn—Sonata E flat. Song—"My Mother Bids Me Bind My Hair." Mozart—Fantasie C minor. "The Violet." Symphony G minor. Beethoven—Sonata A flat. Op. 26. Song—"Adelaide." Waldstein Sonata, Op. 53. Symphony No. 1. Schubert—Unfinished Symphony. Songs—"Der Atlas," "Erkloig," "Am Meer," "Der Doppelgänger," "Du bist die Ruh," "Wohin." Moments Musicaux. Schumann—"Faschingsschwank." Die Lotoblume. "Frühlingsnacht." "Der Nussbaum." Chopin—Fantasie B minor. Scherzo, C sharp minor. Mazurka B flat. Prelude D flat. Andante Spianato and Polonaise. Etude, C sharp minor. Brahms—Intermezzo I, Capriccio B minor. Songs—"Meine Liebe ist grün." "Von Ewigem Liebe." Violin Sonata. Wagner—"Preis Lied" from "Meistersinger." "Die Lorelei." "Die Lorelei." Strauss—Selected. Debussy—"The Girl With the Flaxen Hair." "The Garden Under Rain." Songs—Selected.

The musical illustrations are given by the faculty members of the California Institute of Musical Art and other musicians: Frederick Higgenstaal, piano, Charles Blank, violin, William Carruth, organ, Elizabeth Simpson, piano, Thomas Woodcock, violin, Howard Pratt, tenor, Madame Sofia Nenstadt, soprano. Members of the Stewart Violin Quartet and the Stewart

Orchestra. The dates of the lectures are as follows: Tuesday evening, February 11, (Plymouth Church), Tuesday evening, February 25, (The Horton School), Tuesday evening, March 11, (The Horton School), Tuesday evening, March 25, (The Horton School), Tuesday evening, April 8, (The Horton School), Tuesday evening, April 22, (The Horton School). Course Tickets (six lectures) \$3.00. Single Tickets 75 cents. Tickets may be procured at Sherman Clay & Co., Oakland, Reed & Turner, Berkeley, Bookman's Office (California Institute of Musical Art), Edward B. Jordan, Secretary, 1414 Webster street, Maple Hall Building. Telephone, Oakland 1159.

Hubazow Lowther, the great Irish baritone, appeared in a song recital at Hotel Oakland under the direction of E. M. S. Fite on Thursday evening, March 6th. Mr. Lowther is an excellent artist who is especially delightful in his interpretations of Lieder and ballads. He possesses an excellent voice which he uses with splendid discrimination and in a manner that arouses the enthusiasm of his audiences.

Howard Shelley, the well known and experienced young press representative of the Chicago Grand Opera Company, is here with the company and is busy attending to his host of friends. He possesses the ability to make friends in a very large degree and he surely will succeed in becoming "well and favorably known" among newspaper folks of the Pacific Coast Metropolis.

The Minetti Trio is meeting with unusual success both in San Francisco and during its series of three exquisite chamber music recitals. Contrary to the supposition, these concerts are public affairs, although given at private residences through subscription, and they may therefore be classed among the only two public organizations giving the highest class of music in a manner satisfactory to connoisseurs. The latest of these events took place at the Horton School, Oakland, on Tuesday afternoon, March 9th. The Minetti Orchestra is now preparing a concert to be given in March. Mr. Minetti is a pioneer in the matter of amateur orchestral events and there is no doubt that the impending concert will be very interesting and very enjoyable.

The San Francisco Musical Club gave a morning to American composers on Thursday morning, March 6, at a recital at the St. Francis Hotel. Among the writers represented was Frances Murphy, a member of the club, whose group of four songs was sung by Mrs. Byron McDonald to the great pleasure of all the attendance. The programme in full was as follows: MacDowell, "Scotch Boem." March Wind. Mrs. A. C. Browne; Lang, "The Day is Over"; Henschel, "Morning Hymn"; Schneider, "The Deep Sea Pearl"; Miss Adora Netterville; MacDowell, "Merry Maiden Spring"; The Robins; "Sings in the Apple Tree"; Huntington-Woodman, "An Ocean Secret"; Miss Mabel Frisbie; MacDowell, "Sonata Eroica," for piano, Miss Eveleth Brooks; Frances Murphy, "There Cried a Bird," "A Lotus Bloom." The Twilight Pool. "Der Fichteohaus." Mrs. Byron McDonald; Chadwick, "Lullaby"; Matthews, "The Slave's Dream," soloist, Miss Catherine Golcher, horns under the direction of Wallace Sabin. Accompanists, Miss Eveleth Brooks, Miss Florence Hyde, Mrs. Cecil H. Stone, Miss Frances Buckland.

Music had a prominent part in the first performance of the dramatic section of the Sequoia Club, which took place at the Club Hall on Washington street, Thursday evening, February 27th. Miss Nellie L. Walker, a pupil of Mrs. Marie Withrow sang two Zuni songs in Indian costume, both by Carlos Troyer—"Zuni Inchantment" and "Montezuma." Miss Walker has made quite a reputation in Indian songs by Troyer. She was much applauded on this occasion. The accompanist was Miss Bessie Fuller. Owing to the inability of one of these on the regular program to appear, Miss Fuller was requested to act as piano soloist. She performed several concert pieces, among them "Eroicton" and Schutte's Paraphrase of Strauss's "Blue Danube" Waltz with dash and fine finish. The remainder of the programme was purely dramatic, consisting of three one-act plays, in which Miss Miriam Nelke, Rose Lafarge, Joseph Macauley, Hortense White, Nellie L. Walker, Margaret Goetting, Mrs. Meritt A. Cutten, Mabel Airey, Lucille Alanson Smith, Cynthia Reed and George Roberts appeared under the direction of Miss Nelke. The dramatic work was very meritorious.

The San Francisco Musical Association, maintaining the symphony orchestra, is at work on its outline for the next season, and has in contemplation the following works: Symphonies—Beethoven No. 6, Mozart in E flat, Mendelssohn (Italian), Schubert No. 3, Glazounov No. 5, Sibelius No. 2, Franck in D minor, Tschaiowsky No. 5, Tschaiowsky (Manfred), Hadley No. 3, Brahms No. 4, Schubert in C. Overtures—Brahms, "Akade mische Feste," Chadwick, "Melpomene"; Mozart, "Don Juan"; Mendelssohn, "Fingals Cave"; Schumann, "Manfred"; Tschaiowsky, "Hamlet"; Weber, "Jubel"; Berlioz, "Benvenuto Cellini"; Cherubini, "Anacreon"; Wagner, "The Valkyres," "Golturk," "Sappho"; Strauss, "Le Marquis Chizotte"; Dvorak, "In der Natur"; Elgar, "In the South." Symphonic poems—"Die Toden Insel," Rachmanninoff, "Mazeppa," Liszt; "Francesca," Tschaiowsky; "Le Ruet D'Onphale," Saint-Saens; "Till Eulenspiegel," Richard Strauss; "Irish Rhapsody," Villiers-Stanford; "Sea Pictures," Debussy. Suites—Suite in D minor, Rthor Foote; suite from "Die Koenigsinder," Humperdinck; Indian suite, MacDowell; suite No. 2, "L'Arlesienne," Bizet; Romantic suite, Rezer; variations on a theme, by Haydn-Brahms. Compositions by Richard Wagner—"Gods and Heroes," "Parsifal," "Ride of the Valkyres," "Entrance of the Gods into Valhalla" (Rheingold), "Nachtgesang," from "Tristan and Isolde"; "Flower Girls," from "Parsifal"; "Faust Overture."



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### LOUIS PERSINGER'S ARTISTIC TRIUMPH.

By David H. Walker.

The professional recital the early part of the week was given by the American violinist, Louis Persinger, under the concert direction of Frank W. Healy, at Knights of Columbus Hall. This took place Tuesday evening, March 11, with Samuel Chotzinoff at the piano. The program took in a sufficient variety of composers to enable the audience to judge very well of the capacity of Mr. Persinger, bearing in mind that the selections necessarily represented the classes of music with which the violinist felt himself mostly sympathetic. The recital opened with Handel's sonata in E major, consisting of four movements, adagio, allegro, largo and final allegro. The second number was Concerto in E flat in three movements by Mozart—allegro, moderato, Un poco adagio and rondo. Then there was a collection of miscellaneous short compositions succeeded by the infinitely lovely sonata in A major by Caesar Franck—Allegro ben moderato, Allegro, ben moderato and Allegretto poco mosso. Then there were some other short selections.

To the writer, it seemed that the Handel and Mozart compositions were particularly in the general mental best range of the performer, although the Caesar Franck sonata was also done, especially in some movements, with great finesse, and with a certain largeness of tone that were pleasing at once to the ear and to the imagination. It is extremely difficult to place the proper rank that any violinist should hold in comparison with his compeers, simply on the basis of a single hearing. It was well said by Plaidy in his famous book on piano technique, that the test of strength in playing the piano is in the soft passages. These call upon all the stored up ability to perform difficult figures with exact evenness and undeviating delicacy. The same thing applies to the violin. Simply from the point of technique, a Scherzo by de Grassi, revealed an abundance of flawless execution. Mr. Persinger's mood, ranging anywhere from the G string, to playing up near the bridge, prestissimo if you please.

The largeness of tone shown in the Caesar Franck sonata has already been adverted to. With that went a certain sort of dignity that singularly barked from Franck to the Handel moods. Off-hand, one hearing, it is the opinion of the writer that if Mr. Persinger had lived in the time of chamber music, in the prime of Handel and Haydn, he would have been a very pleasing exponent of that which was then in supreme demand. Of pyrotechnics, such as distinguished Paganini, for instance, and such things as might have been done by Musini—of courtesying memory—there was very little. Persinger seeks the quiet rather than the theatrical music. He is a violinist of really an unusual sort; seemingly of fixed convictions and deliberate adhesions to ideals of his own. In addition to the compositions performed were works by Haydn and the others just mentioned. Quite a large audience listened attentively throughout and especially to the Ave Maria by Schubert-Wilhelm.

Mrs. Ida Mason, the well known pianist and organist, returned recently from Boston where she studied piano and harmony with Author Foote, and organ with Wallace Goodrich, the Dean of the New England Conservatory of Music. Mrs. Mason was East for six months and during that time she visited New York, Chicago and Buffalo. Besides her studies in Boston, Mrs. Mason had excellent opportunities to hear the best in music including attendance at the Boston Symphony Orchestra concerts under Dr. Muck, and also the grand opera season. Mrs. Mason has opened a studio at 2632 Channing Way, Berkeley. She is an excellent organist and likewise a capable accompanist.

The von Ende School of Music has re-engaged Maestro Fernando Tanara for the new term of 1913-1914. The Maestro is the teacher and coach of Caruso, Bonci.

Slezak, Geraldine Farrar, Titta Ruffo, Amato, Alma Gluck, Louise Homer, etc.

The Von Stein Academy of Music gave a faculty concert at the Gamut Club Auditorium in Los Angeles on Tuesday evening, March 11th. Particulars will appear in a subsequent issue of this paper.

Miss Margaret Kemble's reading of Richard Strauss' latest opera "Ariadne auf Naxos" at the home of Mrs. Eleanor Martin was an unqualified success on Thursday afternoon, March 6th. Miss Kemble was accompanied on the piano by Miss Edith Ladd, who acquitted herself most creditably. Miss Kemble introduced these operatic readings in San Francisco two or three years ago and has ever since made a most excellent impression with this kind of work.

## Enid Brandt

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## THE TIVOLI GRAND OPERA SEASON INTRODUCES EXCELLENT ARTISTS

By ALFRED METZGER

In last week's issue of the Pacific Coast Musical Review, we did not try to write a detailed criticism of the artists and operas that were presented up to the time of going to press, because we did not desire to mar the joy over the re-opening of the Tivoli Opera House with any review that did not in every instance represent enthusiasm and pleasure. In fact, last week's review in this paper was more a tribute to the management of the Tivoli Opera House than it was a criticism of the Chicago Grand Opera Company. However, the season has now progressed sufficiently when it is possible to give a just and unbiased opinion of the artists that constitute the company, and what we review their artistic accomplishments from the standpoint of the highest demands made in music, we believe that we are paying that respect to Mr. Dippel and his forces which their unquestionable reputation in the world justifies. We do not believe that either a manager of a grand opera company or an artist can possibly appreciate reams of adulation and verbal pyrotechnics that have no technical or artistic value. If a production or an artist is not quite up to the standard set by those who know, it can only be of benefit to everyone concerned, when faults are pointed out and improvements suggested. Of course, we do not believe in indiscriminate condemnation of a great enterprise just for the sake of being smart, but we do believe in calm, unprejudiced reviews of artistic performances, for we are convinced that, as far as the public is concerned, such dignified reports of operatic or concert performances are doing more toward the success of musical enterprises than reams of fulsome praise without discrimination and without intelligent critical comment.

Now, we trust that our readers will not regard this introduction as a danger signal of what is about to follow, for we are glad to confess that there is no reason for wholesale adverse criticism. We are indeed happy to state with every ounce of energy at our command that the Chicago Grand Opera Company presents this class of musical entertainment in a manner that challenges comparison with the very best offered in the musical world. We have always been adverse to the so called star system. Andreas Dippel has reduced the disadvantages arising from the star system to a minimum. We believe in time Mr. Dippel will eliminate this bad custom altogether and will present a company that does not lay stress upon the names of one or two artists, but that will pride itself upon an organization of equally capable singers, everyone of whom represents a part and parcel of an excellent body. As a matter of fact, the Chicago Grand Opera Company is practically such an institution now, and were it not for the popular demand for names, we believe that no stress would be laid today by Mr. Dippel upon two names in his company—although this emphasis may be justified. We are actually beginning to believe that the San Francisco musical public is at last considering the OPERA instead of the STAR, for while it is more than likely that Mary Garden had something to do with the large houses that greeted Thais and Louise, still we are equally sure that the operas themselves contributed not a little toward the big houses. The fact that *Traviata* and *Lucia* with Tetrazzini did not draw as large houses as we expected, was not due to the fact that the public does not like to listen to Tetrazzini any more, but that these operas are not sufficiently popular at this date to coax metropolitan draw from the people. We believe if Tetrazzini had sung *Diunah*, *Lakme*, *Barber of Seville* (with Sammarco) and *Mignon* (with Mabel Riegleman in the cast), there would have been a much greater demand for seats at the Tetrazzini performances.

The whole trouble is that these old Italian operas have been presented so often at low prices, and quite satisfactorily too, that the public feels it is imposed upon if it should pay big prices to hear these works for the thousandth time at top-notch prices. Even Tetrazzini had been heard here in these works very frequently by practically the same people that patronize the present opera season. Now, it is not our desire to find fault with the management, we are only endeavoring to point out a condition of affairs that is worth considering at future operatic enterprises. The public is gradually drawing closer to the modern works, and the fonder people get of the modern operas, the less will be their desire to hear the old works. It is the same as with the piano. With the natural progress of piano building, the old instruments like the harpsichord have become obsolete. Now the harpsichord is by no means heard if played, must admit that in certain respects, it is more beautiful than the modern concert grand. But it sounds so thin besides the modern instrument, that the public fails to recognize its beauties. Eventually it will be the same with the old grand operas. Notwithstanding their beauty, they will have to make place for the modern dramatic school of composition whether we like it or not. The demands for full, rich and "meaty" orchestration is beginning to be so strong that

the thin, threadbare orchestration of the old school begins to be contrasted even by those not so well versed in the theoretical science of music. But there are a number of so called coloratura operas which have not too frequently been heard, and while the coloratura soprano still occupies an eminent position in the world, she should present the works less known to us instead of those which everyone has heard hundreds of times.

In last week's issue, we were only able to speak of the opening performance, which was *Rigoletto*. On Thurs-

day evening, Massenet's *Thais* was presented. This was one of the most complete and best cast operas we have ever witnessed during our twenty-five years experience in attendance at grand operatic performance in Europe and America. Although we had seen this opera several times before, we had no idea of the artistic possibilities it contained. We are now more than ever convinced that Massenet is the most prolific and most serious operatic composer since Wagner, for throughout his works, he demonstrates his originality of conception and his wealth of melodic as well as orchestral ideas. The principal part of this opera is, of course, the orchestra, and the body of musicians upon whom rested the responsibility of translating the orchestral score, acquitted themselves very honorably of their task. Whatever you do, be sure and attend any performance of *Thais* that may be given between now and the end of the season. We spoke at length of the music over a year ago. We still admire the music, even a little more now that we have heard the original orchestration with all the instruments represented. Concertmaster Kramer of the Chicago Grand Opera Company orchestra, played the *Meditation* with fine musicianship and splendid tone and he deserved the encore he received. Next to the orchestra, the role of *Thais* is the most important. Here Mary Garden showed herself at her best. Ever since we heard Miss Garden in concert, we were anxious to witness her operatic work. She did not impress us favorably in concert and we were anxious to get a better idea of her work. All we can say now is that she is as excellent and matchless an operatic artist as she was unsatisfactory as a concert singer. While her voice does not contain that silky or velvety piancy which so many people admire, it is nevertheless a splendid organ, being of sufficient range and volume to meet all dramatic demands. She sings with intelligence and phrases in a manner that reveals every hidden meaning of a period. As an actress, Miss Garden is not surpassed on the operatic stage today. We can not conceive a more striking impersonation of *Thais* than the one given by Garden, and we doubt very much whether we shall be easily satisfied with any other operatic singer, after hearing and seeing Mary Garden in the part. It is a treat of the greatest satisfaction to note the exquisite artistic contrast that exists between *Thais* of the first half of the opera and that of the last. We have heard a great deal of the drama which is supposed to be contained in Miss Garden's *Thais*, some people even hinted that her *Thais* was coarse and vulgar. There was no trace of coarseness or vulgarity. Even in the most suggestive instances, Miss Garden never forgot the artistic side of the role. No one but a supersensitive person, or one willing to see vulgarity where it does not actually exist could object to Miss Garden's performance. It was one of the very finest exhibitions of staccato and vocal art we have had the pleasure to witness. Next to Miss Garden's *Thais*, we enjoyed Hector Dufrance's *Nathan*. The possessor of an unusually heavy baritone voice, Mr. Dufrance does his best to sing with ease and artistic coloring. He, too, is an exquisite actor, and it was pleasing to note the conscientiousness with which he invested his role. Both his mimicry and his deportment mirrored faithfully the conflicting emotions of the harassed hermit. The balance of the cast was as follows: Edward Warner (Nicias), Constantin Nizkay (Pabonot), Niche Fossella (A Servant), Marie Cavan (Cryolide), Minnie Ezezer (Myrtille), Louise Berat (Albane), Cleofonte Campanini directed the opera in an ideal fashion. The entire production, including principals, minor roles, chorus, orchestra and scenic effects, was as fine a performance of *Thais* as it is possible to give.

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Friday evening, March 15th, was reserved for a performance of *Die Walkure* by Wagner. We stated a little while ago that the musical public of San Francisco was beginning to appreciate the fact that the opera was the main thing and not the star. *Die Walkure* did not seem to bear out our contention, if in order to prove it, we were asked to state that a crowded house attended this performance. No, there was not a crowd.

(Continued on Page 4, Col. 1.)



MARY GARDEN

The Distinguished Prima Donna Soprano of the Chicago Grand Opera Company.

day afternoon, March 14th, a double bill of *The Secret of Suzanne* and *Hänsel and Gretel* was given and this double bill was followed by a ballet diversion. The principal feature of this performance was the first production of *Hänsel and Gretel* in this city, and this first production proved to be a splendid success. Hammer-dick, the composer, belongs to the Wagnerian school and in *Hänsel and Gretel*, he has created a work that is noted for its richness of orchestration, its occasional excursions into the arena of melody and its concentration of action both in the story and in the music. The special success of this production was achieved by Mabel Riegleman, who made a deep impression both as an actress and vocalist. The opera score giving the role of *Gretel* more histrionic than musical opportunities. Miss Riegleman was able to reveal a sense of humor and realistic impersonation that brought her hearty applause and the admiration and good wishes



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## CLARA BUTT AND KENNERLY RUMFORD.

The Clara Butt and Kennerly Rumford concerts promise something quite different from the usual concerts we have been hearing in this city. In the first place, there is no other voice in the whole world like Clara Butt's. Her lower tones are almost like those of an exquisite light baritone and the higher ones reach the quality of a big dramatic soprano. It is in many ways an extraordinary vocal organ and one, which were it at the command of an ordinary singer, could be easily degenerated in a freak, but Clara Butt is so great an artist and musician that she uses her exceptional gifts in a most artistic style and therefore the unusual quality of her voice is never exploited save with the greatest artistry. The dominant quality in the singing of Clara Butt is the wonderful quality of sympathy it possesses; it is no unusual thing to see tears trickling down the faces of every one in a Butt audience after the artist has sung one of the great religious songs or a simple English ballad. It is a voice that appeals to people of all classes, and at her annual concert at the Crystal Palace in London, the average attendance for the past twelve years has been twenty-five thousand people. In England, Clara Butt is fairly worshipped, and on the Continent she has an enormous following, in fact such a big one that it is almost impossible for her to get away long enough to make an American tour. Kennerly Rumford, the eminent English baritone and the husband of Mme. Butt, will lend his valuable aid at each concert to make a program of exceptional beauty and interest and a little different in character from those we are used to. Mr. Rumford is the possessor of a very fine voice, which he uses with consummate artistry.

The first Butt-Rumford concert will be given Sunday afternoon, March 29, at the Cort Theatre, with the following program—"Verborghenheit," "Der Gärtner" (Hugo Wolf), "Traum durch die Dämmerung," Richard Strauss, "Mit einer Primula veris" and "Mit einer Wasserdelle" (Grieg), sung by Mr. Rumford. "Rend'li sereno" (from "Sossame") and "Luzinche pin care" (from "Alessandro") (Händel), "Der Nussbaum" (Schumann), and "Der Wanderer" (Schubert), sung by Mme. Butt. A group of songs in English sung by Mr. Rumford will follow and will include "Thy Beaming Eyes" (MacDowell), "Why so pale and wan?" (Sir Hubert Parry), "The Gentle Maiden" (old Irish) arranged by Somervell, "Molleen Oge" (old Irish) arranged by Stanford and "King Charles" (Cavalier Song) by M. V. White. Following this, the two artists will sing the duet "Night Hymn at Sea" by Goring Thomas. The final group of songs to be sung by Mme. Butt will include the "Aria" (My Heart at Thy Sweet Voice) from Saint-Saens, "Samson and Delilah," "Three Fishers" (Hullah), "The Early Morning" (Graham Peck), "The Leaves and the Wind" (Leonid), and by request, Sir Arthur Sullivan's "The Lost Chord" which no living singer like Clara Butt. The second and positively last Butt-Rumford concert will be given Sunday afternoon, April 6 and by that time, Manager Greenbaum predicts that standing room will be at a premium. At this concert, Mme. Butt's numbers will include Schubert's "The Erl King," Brahms' "Sapphic Ode" and "Wienedien" Händel's immortal "Largo," "Enchantress" by Dutton and other works in English, including Lidlde's "Abide with Me," Mr. Rumford's numbers will include works by Grieg, Brahms, Schumann, Vaughan, Williams, two old Irish airs and a Sicilian song, entitled "Land of the Almond Blossoms."

The sale of seats for these events will open at Sherman Clay & Co.'s and Kohler & Chase's next Wednesday, where mail orders may now be sent to Will L. Greenbaum. In Oakland, Mme. Butt and Mr. Rumford will sing at Ye Liberty Playhouse on Friday afternoon, April 4 at 3:15, when they will repeat the opening program as above. For this event, seats will be ready at the box office of Ye Liberty Playhouse on Monday morning, March 31. Address the mail orders to H. W. Bishop, Ye Liberty Playhouse, Oakland.

## CONCERT AND DRAMATIC PERFORMANCE.

Quite an astonishing amount of talent was developed at a concert and dramatic performance that was given at the Central M. E. Church, Friday evening, March 7. Chester W. Burks, made his first public appearance as a baritone singer, accompanied by Miss Willard Batchelder. Mr. Burks at once gave promise of becoming a leading singer with songs by Schubert, Leoncavallo and Augusta Holmes. He made a great success with the Prologue from "Pagliacci," and was also particularly acceptable with "A Bowl of Roses." He has a splendid quality of voice, and a wide range, and sang with much temperament. The Misses Catherine Golcher and Elise Golcher and Nellie L. Walker, all pupils of Miss Marie Withrow sang with finish and in excellent voice. Miss Catherine Golcher's songs were "The Maid of Cadiz," "Billie Boy," by Emmet, "Psyche," and also some encore pieces. Miss Elise Golcher sang the "Primavera" waltz by Strauss excellently. Her rhythm



KENNERLY RUMFORD, CLARA BUTT AND JOSEF LIEVIENNE  
Three Greenbaum Stars Who Will Appear in This City During This Month.

was marked and agreeable and her voice was larger than at any previous hearing in this city. Miss Walker sang a scene from the opera of "Mignon," which was done with great discretion. Her tones were pure and satisfactory. Leland W. Cutler played cornet solos.

The occasion marked the debut of Miss Bessie Fuller as piano soloist. Her numbers were difficult both in regard to execution and in their emotional demand. Among these was "Cantique d'Amour," by Liszt; "Widmung," by Schumann-Liszt; The Schmitt paraphrase of Strauss "Blue Danube," waltzes, and a composition by Sjoren, "Erektion," which tried out her skill in representing various moods and in giving value to sharply contrasted movements. She performed these numbers remarkably well. Miss Fuller is a pupil of Hugo Mansfeld and a member of the Mansfeld piano club.

The dramatic part of the entertainment consisted of a one act play, "The Other Woman," by Miss Nellie L. Walker and Miss Elise Golcher, and a dramatic reading by Miss Catherine Johnson, "Poverty Flat." The playlet and the reading were meritorious and enjoyable.

## ENID BRANDT'S FAREWELL PIANO RECITAL.

Miss Enid Brandt, the exceptionally gifted and unusually successful young piano virtuoso, will give a farewell piano recital at Century Club Hall prior to her departure for Europe, on Wednesday evening, March 26th. Miss Brandt's many artistic accomplishments are too well known to require again particularization. Suffice it to say that the artistic achievements of Miss attendance at her concert. She possesses the necessary qualifications to make a piano recital interesting as Brandt at home and abroad are such as to justify a large well as thoroughly enjoyable, and those who have heard



ENID BRANDT  
The Brilliant Young Pianist, Who Will Give a Farewell Concert Next Wednesday Evening

this exquisite player before, will no doubt be present again when she gives the following exceptionally well selected program: Part I Sonata F major, op. 5 (Brahms); Nocturne, op. 27, No. 2 D flat minor, Polonaise C sharp minor, Berceuse, Scherzo B flat minor, (Chopin); Part II Romance F sharp major (Schumann); Variations Serieses (Mendelssohn); Part III—"Chasing the Butterfly" dedicated to Mr. Wm. Mason; Dance Antique dedicated to Mme. Gaskett; By special request Enid Brandt's Gondoliera Venezia e Napoli Rhapsody No. 12 (Liszt).

Wesley Gohardt, the able young baritone soloist, pupil of Prof. J. S. Warrill, sang an aria from Verdi's Masked Ball at a recent recital with spontaneous success. He was the recipient of hearty applause and congratulations.

Miss Allen Murphy, a pupil of Roscoe Warren Lacy, was one of the soloists at the concert given by the Berkeley Singers' Club at the High School Auditorium in Berkeley on March 6th. Again, this student covered herself with glory. The large audience listened in rapt attention as she played that difficult composition "Caprice Espagnol" by Moszkowski with the tempo of a professional. Her tones were exceedingly clear and sweet, and her technical execution was brilliant without being laborious. In response to a hearty encore, she played the Chopin Waltz in D sharp major. Miss Murphy's teacher and friends predict a very bright future for her.

Miss Fernand Pratt sang before the Singers Club in Berkeley on Thursday, March 6th. Her beautiful contralto voice was heard to exceptionally fine advantage and the young artist duplicated her artistic triumphs conquered on this side of the Bay.

Josef Lievienne, the eminent Russian pianist, will play for the Berkeley Musical Association on Thursday evening, March 27th, in the Harmon Gymnasium on the Campuses of the University of California.

Miss Eunice Gilman, soprano and pupil of Mrs. Natalia Bouillet, appeared before the Oakland Women's Club at their meeting Wednesday afternoon, March 12th with great success. Combined with a voice of great beauty, she possesses a charm of manner that immediately wins the hearts of her audiences. Miss Gilman sang a Bolero by Pierre Bouillet and the Waltz Song from Romeo and Juliet by Gounod, responding to an encore with an air from Puccini's Madame Butterfly.

Warren D. Allen, organist and pianist, Esther Houk Allen, contralto, Herman Martonne, violinist, and Herbert Riley, cellist, gave a successful concert at the First Presbyterian Church in Berkeley on Friday evening, March 14th. The participants were all artists of the finest qualifications and the affair was a most enjoyable one. The program was as follows: Toccata and Fugue in D minor (J. S. Bach), Adagio in D minor, Op. 81 (for violin, cello and organ) (Albert Becker), Before the Cross (La Force), Nur wer die Schwertschneid kennt (with cello obbligato) (Tschakowsky), Mrs. Allen: Adagio in C major (Mozart), Evening Song (Schumann), Menuet (F. E. Bach), Mr. Riley: Three Nocturnes, op. 59 (for violin, cello and piano) (Theo. Kirchner); The Little Sandman (Brahms), Dedication (Robert Franz), Ecstasy (Walter Rummel), Mrs. Allen: Caprice Viennois, Schöen Rosmarin, Chanson of Pavanne, Liebesfreud, (Kreislir), Mr. Martonne, Allegro from the Sixth Organ Symphony (Widor), Mr. Allen.

## NEXT WEEK'S GRAND OPERA REPERTOIRE.

This afternoon "Le Jongleur de Notre Dame," Massenet's lyrical play in three acts, will be presented here for the first time, the cast including Mary Garden, Dufranne, Huberdeau, and Warnery, to be followed by the International Ballet. Tonight at 7:45 sharp the second and last Wagner opera of the season, "Tristan and Isolde," will be presented with Saltzman-Stevens, de Cisneros, Dalmore, Whitehill, Crabbe, Scott and Freisch in the cast. From the splendid performance of "Die Walkure," "Tristan and Isolde" will undoubtedly be a treat and should be greeted by a crowded house. Tomorrow afternoon at two, Mary Garden will repeat her superb performance of "Wals" and on Monday evening Tetrazzini will repeat "Rigoletto," which opened the house, and with the same singers. Tuesday night at half past eight "Salome" will be sung for the first time this season, the production in its entirety being the original. For "Salome" it takes six hours to set the stage and the cast will include Mary Garden, de Cisneros, Dalmore, Dufranne, Huberdeau, Riegleman and a dozen others. By special request, Tetrazzini will sing Lucia di Lammermoor at the Wednesday matinee with the same cast as last Tuesday night and Wednesday evening, the greatly discussed Wolf-Ferrari opera, "The Jewels of the Madonna," will be given for the first time in this city. Carolina White will make her initial appearance for the engagement as Malbela and among those who sing the thirty-nine remaining roles are Berat, Giorgini, Sammarco, Riegleman and Venturini. Mary Garden will repeat her famous performance of "Salome" on Thursday evening and on Friday afternoon at three o'clock, there will be a special children's performance of Humperdinck's fairy opera, "Hansel and Gretel," for which the prices will be popular, ranging from one dollar to two dollars and a half. "Hansel and Gretel" has the same atmosphere as the "Blue Bird" and is an ideal offering for the little ones. Friday night it has been decided to replace "The Jewels of the Madonna" with Ambrose Thomas' "Mignon," with Tetrazzini, Riegleman, Warnery, Venturini and Huberdeau and the opera for Saturday afternoon and Saturday evening is yet to be announced.

La Vesta Berry, pupil of Emmet Pondston, gave her third piano recital on Thursday evening, February 27th, at the studio of her teacher, 656 Main street, Red Bluff, Cal. Although little Miss Berry is only nine years old, she acquitted herself very creditably, for all the newspapers of Red Bluff speak of the recital most praise-worthily. The program was as follows: Sonata, C major, No. 1 (W. A. Mozart), (a) Birding, op. 43, No. 4 (Edward Grieg), (b) Romance, G major (J. N. Hummel), (c) Polonaise, op. 19, No. 1 (M. C. D'Obinsky), (d) Harlequin (Eduardo Poldini), (e) Snow Ball, No. 4 (P. Tschakowsky), (f) Waltz, op. 29, (g) Tschakowsky; (a) Elfin Dance, op. 33, (b) (Jensen), (c) Gipsy Dance, D minor (Hendrik L. de

THE TIVOLI OPERA SEASON.

(Continued from Page 1.)

but at the same time, there were a number of vacant seats, but at the same time, the fact that over half of the house was taken when the prices were ranging from seven dollars to two dollars, and when no stars were in the cast (Dalmores not being of the required stellar dimensions), proves surely that there is a far greater interest in the opera today than there was several years ago, when the stars alone drew the house, and not the opera. It may be said that the performance in many ways was not so delightful as it has been acknowledged that the American artists proved to be the finest features of the production. Above them all stood Clarence Whitehill, whose Wotan was an exceedingly imposing and musically important performance. His German enunciation was excellent in every respect. His declamation of the text was intellectually very high and transmitted that great philosophical ideas of Wagner in a manner that brought joy to the hearts of those who admire the great composer. He understood as well as each attribute of music. He did to the music what other artists could not do. The two essential features of a Wagnerian performer are that he creates a work of art that must earn him the approval of his hearers. We take off our hat to Mr. Whitehill, who gave us one of the finest and most convincing performances of the role of Wotan we have ever heard and our experience includes two or three Wagnerian seasons in Karlsruhe, at the Court Opera, under the direction of Felix Mottl, and also two seasons by the Grau Company, and once by Conrad. We have never before seen a more intelligent artist. We cannot understand he is regarded as one of the best. He will have to be very great to be better than Mr. Whitehill. Henri Scott as Hunding also did some excellent work. His German was easily understood and his accentuation was adequate and authoritative. Minnie Saltzman-Stevens proved to be quite a satisfactory Brunnhilde. Her appearance was imposing and her singing exceedingly well schooled. Her voice seems to us, not to be quite heavy enough for the part, but nevertheless pleasing. We understand that Mme. Stevens is considered a most graceful Wagnerian actress. We had such an impression we received on this occasion, we would consider her a better Elsa in Lohengrin or Elizabeth in Tannhäuser than a Brunnhilde. Somehow, there was lacking a certain element of dramatic intensity. If she should prove better as Isolde in Tristan and Isolde, we shall only be too glad to change our opinion, received from her first appearance. Jane Osborne Hannah is also a vocalist who possesses a clear and pleasing voice and who sings with understanding and knowledge of the music. Her acting, however, does not seem to be one with that intensity expected in the character selected for the "Ring" by Wagner. It should not be forgotten that these characters do not represent human beings. They represent great ideas or symbols clothed in the garb of semi-gods, and only resuming human shape for the sake of expediency. Consequently these characters should be intensely dramatic or intensely emotional, as the case may be, but they should never be indifferent. Charles Dalmores, in the role of Siegmund, revealed an excellent tenor of the purest type. His German enunciation was excellent, but his English was only understood a word now and then, while he understood almost all words uttered by Clarence Whitehill and Henri Scott. Mr. Dalmores should improve his enunciation. It will help him a great deal. In his histrionic deportment, too, Mr. Dalmores does not quite grasp the importance of the Wagnerian roles as they are introduced in Die Walküre. Somehow none of the singers in this cast, except Clarence Whitehill, quite succeeded in getting into the spirit of the opera. Nevertheless, it was an excellent tenor of the purest type. His German enunciation was excellent, but his English was only understood a word now and then, while he understood almost all words uttered by Clarence Whitehill and Henri Scott. Mr. Dalmores should improve his enunciation. It will help him a great deal. In his histrionic deportment, too, Mr. Dalmores does not quite grasp the importance of the Wagnerian roles as they are introduced in Die Walküre. Somehow none of the singers in this cast, except Clarence Whitehill, quite succeeded in getting into the spirit of the opera. Nevertheless, it was an excellent tenor of the purest type. His German enunciation was excellent, but his English was only understood a word now and then, while he understood almost all words uttered by Clarence Whitehill and Henri Scott.

The orchestra, especially when it is considered that the orchestra sustained the music, was excellent notwithstanding the indifferent conducting of Marcel Charlier, who served more as a metronome than an orchestral leader, the score was read with vim and intensity of expression. The Ride of the Valkyries was played in a masterly fashion! It is an exquisite pleasure to listen to such an orchestra. The balance of the cast was as follows: Eleonora de Cisneros (Fricka), Minnie Esener (Ortlinde), Ruby Heyl (Valtraute), Lou Mary (Schwertleite), Jenny Dufan (Helmwig), Marie Keyser (Morgenshtern), Margaret Keyes (Chimborde), Adele Lezard (Rosswalde), and Henri Scott (Hunding). Taking this performance of Die Walküre as a criterion, we advise every one, who reads these lines before it is too late, to attend the performance of Tristan and Isolde this Saturday evening, March 22d.

On Saturday-afternoon last, Traviata was given with Tetrazzini. There were no artists in this cast that had not appeared before. The opera is so well known that further comment is futile. We have so frequently expressed our admiration of Tetrazzini as an artist, that we cannot look ahead to her performance without wondering what we have so often published much to the regret and sorrow of our friends. Since San Francisco is so proud of having discovered Tetrazzini, and since everyone is willing to pay homage to her, we will not spoil this idyllic exchange of affection. It would be too bad. We had our say seven or eight years ago, and again when she sang at the Grand Opera in concert. Since that time, we have kept quiet. It is not our business to quarrel with the public still at her feet, we shall gladly submit to this judgment. If, on the other hand, Tetrazzini is losing the public esteem by singing to less crowded houses, our prophecy of a few years ago will have come true, and we are not the one to boast or emphasize it unnecessarily. We repeat only this: we have not believed in the power of those who poured adulation upon adulation over the Diva. We have maintained that she lacked a certain refined artistry and that while her voice was unique and exquisite "silly" on its way, it was not backed by sufficient intellectuality to command that enthusiasm which certain people in San Francisco, London and New York accord it. There is no greater joy to us than to see a singer who is able to say we were mistaken, but so far, we have had no reason to reverse our judgment.

on Saturday evening, the much-heralded opera, *Natoma* was given. The music to this work was composed by Victor Herbert and the book was written by J. D. Redding of this city. The readers of the Musical Review know very well that no one would like more to extol the merit of one residing in California than we, who write these lines. But there is no more use in bragging about something that is not worth bragging about. Sure, we would like to praise the work for its merits of praise. In the end, the meritorious work will succeed despite adverse comment, and the unsatisfactory work will fail, notwithstanding all the praise in the world. And so it is with Mr. Redding's libretto. Why should we praise something in one of our own residents, which we would condemn in someone we do not know? Should we endorse the libretto, because Mr. Redding is born in San Francisco? Should we say it was wonderful because the author is a member of the Bohemian Club? Sure, we should say it was wonderful. In the eyes of the critic, the work is either worthy of praise or it is unworthy of favorable comment. It does not make any difference whether the author is a member of an exclusive club or the citizen of a certain town. Either there is merit in his work or not. Only one paper in San Francisco was sufficiently courageous and independent to tell the truth and that paper was the San Francisco Call and the critic was Walter Anthony. One of the writer's friends told him that he thought Mr. Redding made a mistake to criticize Mr. Redding's book. We do not know. But we do know that if he did, this would be a sorry world indeed. As a matter of fact, the libretto to *Natoma* is illiterate, unpoetic and lacking in the highest essentials of modern operatic art, namely, in refinement of sentiment and elegance of expression. There is not the slightest use to go into details. Those who have heard the work know that commonplace dialogue was set to fine music. Unguarded and coarse language soiled a few of the most sublime strains in the work. There is no merit in the contention that the music is good. Although we were told that we were tolerated in the old days when the "innis" and "ettis" flourished in Italian opera, it should be excusable today. The moment Richard Wagner wrote his music dramas, the days of the insignificant libretto were passed, and the auditor of the present days expects to listen to an intelligent libretto as well as an intelligent vocal score. Mr. Redding inferred in his speech that opera in English ought to be encouraged. This is true enough—if it is IN ENGLISH. But even the man who sells librettos in the lobby shouted: "All the friends and family of Natoma have been translated into English. 25 cents a copy." Although making it well enough, the man told the truth. It surely needed translation, for only then could it be recognized in its nakedness. Mr. Herbert's music is far better than we thought after reading the criticisms in the Eastern papers. Indeed we believe that the critics were decidedly unjust to Mr. Herbert. And by the way, in justice to Mr. Redding, we want to say that the conception of the story was decidedly valuable. The plot is exceptionally well adapted for grand operatic purposes. If we had a libretto which was so carefully compiled as the plot, we would have nothing but praise to bestow in favor of Mr. Redding's libretto. There is too much recitative in the work. Commonplaces do not sound well if set to music. They should either be spoken outright, like it is often done in Wagner, or even in Massenet's *Loïse*, or if anything is to be sung it should be put into poetic shape and set to melodic strains. Mr. Herbert at times really reaches sublime heights. This is true of the second act especially. The third act seems to us to be rather an anti-climax in its development. We call it an anti-climax because it could have justified a more pronounced climax in the end. Still the third act has an artistic atmosphere to the finale of the opera that can not be denied a certain element of refinement. Mr. Herbert is at his best in those sparks of melodic brilliance that border on the comic opera style. Among this belongs the *Bolero* song and the *Dagger Dance*. The latter is made especially effective by means of certain mute effects in the brass and reed section. It is very weird and quite "creepy." The most beautiful part of the music lies in the orchestra. The instrumentation is of the most ingenious and even exquisite. Mr. Herbert shows himself as a really great composer in his work. He certainly proved to be a comic opera composer who actually could write a grand opera. If the libretto were as capable a work as the music, *Natoma* would live, as it is there is not the slightest chance of its being often given in public. Mary Garden in the title role proved to be an actress of marvelous skill. We are, as a rule, very stingy with our application of extravagant adjectives, but in the case of Mary Garden, whom we have now seen as *Thais*, *Natoma* and *Loïse*, we can call her a goddess. She has the grace and admiration of an artist. It is an artistic education to watch her work. She actually CREATED the role of *Natoma*, for the words that the librettist put into her mouth pale beside the realism of the histrionic art which Miss Garden puts into the role. Indeed if you take Miss Garden out of the opera the work falls flat. There is nothing else that appeals so strongly to one's sense of art than Miss Garden's interpretation of the Indian girl. She infuses a certain stoicism, which borders more on dignity. Her manner of speaking words of passion and suffering, her poses and gestures, all carry a certain conviction, and at no time during her presence on the stage could you take your eyes off her. She fascinated everyone throughout the performance. Even when she sat quietly during the festivities in the second act, her pose was eloquent with the quiver of suppressed excitement. Helen Stanley as *Barbara*, was also well chosen for her part. Her voice is exceptionally clear and pure, and the demure manner of her deportment was quite in accord with the ideas of the character. Her singing was of the highest quality. *Barbara* was as well sustained and worthy in the care of the following artists: Mary Garden (*Natoma*), Helen Stanley (*Barbara*), George Hamlin (Lieutenant Paul Merrill), Henri Scott (*Francis*), Hector Infante (*Edith*), George

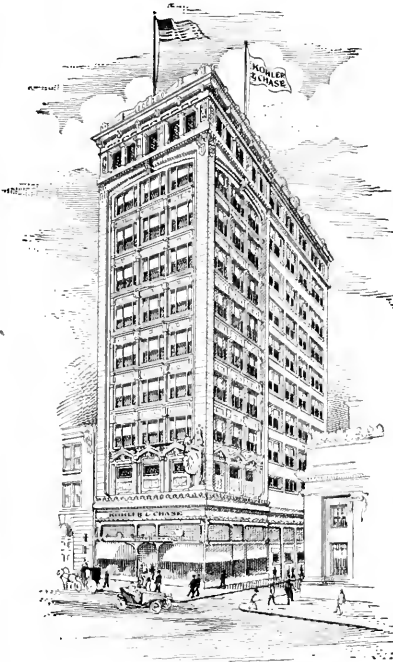
ra), Mario Sammarco (Juan Bautista Alvarado), Armand Crabbe (Pico), Constantin Nicolay (Kagama), Frank Preisch (Jose Castro), Rosina Galli (Chiquita), Minnie Egner (a voice), Desire Deffere (Sergeant).

Next to Thais the most impressive and most complete production of the present grand opera at the Tivoli Opera House was the presentation of Louise last Monday evening. The musical excellence of this work was reviewed in these columns at the time of its first production by the Paris Grand Opera Company, a few months ago. It is one of those operas that increases in beauty the oftener one hears it. The orchestra, under the inspiring leadership of Cleofonte Campanini, did some unforgettable work on this occasion. Indeed the orchestral reading of this work was invested with the profound expressions of musicianship that it became a source of pride, which one will henceforth judge a production of Louise. The scenic equipment in the third act was also most realistic. The scene depicting Paris by night was indeed quite elaborate and impressive. The cast of characters includes but four principals and eighteen minor roles. Mary Garden was again the main attraction, and she displayed as great a genius in this role as she did on her two former occasions. Any artist who can depict three such varied characters as Thais, Natoma and Louise in such an unquestionably intelligent and versatile manner as Mary Garden succeeded in doing, is surely possessed of that spark known as genius. From a dramatic as well as from a point of view, Miss Garden's impersonation of Louise was a masterpiece of art. The character assumed mental proportions that will constantly associate Miss Garden with this role in the minds of those who have witnessed her remarkable performance of it. Hector Dufranne, as the Father, and Louise Berat as the mother, also responded successfully to the heavy demands of these roles. Charles Dalmores as Julien, was in line voice, and acted the role most convincingly. The tremendous scene in the third act, when Julien's friends pay their respects, was done in a most elaborate manner. All the minor parts were well taken. Mabel Riegelmann essayed three roles, and in each she displayed histrionic talent of a high order. Her scene with the Street Boy was particularly apparent in her impersonation of the Street Girl, the Little Girl. Should Louise be given again before the end of the season, we should advise every one who can do so, to attend this production. It is impossible to witness a more complete performance of this work.

Lucia, which was given on Tuesday evening, was the last opera we are able to review before going to press. A very large house greeted Tetrazzini in one of her most successful roles. The Diva was in excellent voice and sang the mad scene in a manner that brought down the house. One of the most enthusiastically applauded parts of the performance, was the sextet which was sung in truly masterly manner. It was a relief to hear even this old work interpreted in a way that brought out the melody in a sane rhythm and that accentuated the proper phrasing. The singing of Edgardo and Polesa sang the part of Lord Ashton. Henri Fort essored the role of Raimondo, while Minnie Egner interpreted the part of Alisa. It was an excellent performance throughout and a genuine Tetrazzini night.

The most surprising, and at the same time the most delightful event of the opera season, to one who simply revels in genuine music, was the Cleofonte Campanini concert, which took place last Sunday afternoon, and which consisted of a complete program of Wagner compositions. Not since we resided in the far West, have we heard quite such a Wagner concert. It is so extremely rare, and so infrequently heard, that this master's works interpreted in a manner conforming to traditional and well established principles, that it is quite a relief to find a musical director who fully understands how to interpret them. Every one of the numbers on the program was interpreted with that spirit of enthusiasm and comprehension which only born artists can possibly reveal. While the Wagner compositions in themselves are extremely beautiful conceptions of a great and noble character, they are fully appreciated unless a master is in possession of the basic knowledge and content that the Tannhäuser Overture would have aroused as much enthusiasm if anyone else had conducted it but Campanini. This is not true. Not long ago, we heard it conducted under less able auspices, and the applause it created was very perfunctory. Campanini possesses the great knack to secure every particle of beauty from a composition. He understands the music, and he knows just when you think that he has reached the very pinnacle of achievement, that he has still more force in reserve. There is no limit to his ability to thrill and enthuse. Virility is the absolute requisite of a modern conductor, and when this virility is backed by serious musicianship, we have the ideal orchestral leader. Campanini has his orchestra in absolute control, and his slightest sign is observed and followed. He is master of the situation at all times. In the first act, he clearly played the Ride of the Valkyries, without him it is only a feeble and uninspired semblance playing of the body, from an artistic point of view, in so far as it pertains to contrasts in phrasing or accentuation of certain themes so as to give them plastic form, the performance of this "unconducted" number was not equal to the others. The blood was missing in the interpretation. Nevertheless, it was a wonderful achievement for sixty-five men to play this extremely difficult work with such clarity without conducting, notwithstanding the fact that the orchestra was played it often enough to know it. The soloists were Kurt Schoenert, tenor, who possesses an excellent voice and declamatory ability, Jane Osborn Hannah, who sang with taste and in fine voice, Minnie Saltzman-Stevens who was especially effective in the "Liebestod" aria from Tristan and Clarence Whitehill, who was in excellent voice and sang with his usual intelligence. Marcel's "The Song of the Numbers." The complete program was as follows:

Part I.—Prelude—Die Meistersinger von Nürnberg.  
Orchestra Siegmund's Love Song from "Die Walküre,"  
(Continued on Page 6, Col. 2.)

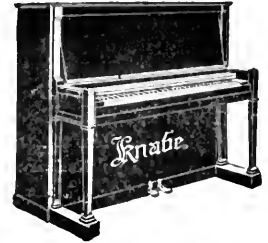


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The combined choirs of St. John's Presbyterian Church of Berkeley and Plymouth Congregational Church of Oakland will present Mendelssohn's Hymn of Praise at the former's edifice on College Avenue on Sunday afternoon, April 6th. The production will be under the direction of Howard E. Pratt. Four pupils of Howard Eugene Pratt's will be heard in recital on the evening of April 10th at the Assembly Hall of the Horton School in Oakland. The participants will be: Miss Ruth

Baker, soprano, Miss Harriet Gray, contralto, Miss Annabelle Jones, contralto, and Frank Andrews, Jr., baritone.

Roscoe Warren Lucy presented his pupil, Beatrice Lucretia Sherwood, twelve years of age, on Thursday afternoon, March 20th, in the High School Auditorium in Berkeley. The program will appear later.

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Saltzman-Stevens, De Capron, Dalmones, Whithell, Crabbe, Scott,  
Sunday at 2, "THAIS," Garden, Betat, Cavan, Eugener, Dalmones,  
Dulrange, Mon, at 8, "RIGOLETTO," Tetrazzini, Gorgani, Polase,  
Scott, Keizer, Betat, Nicolas, Jurs and Thure, at 8:30, "SALOME,"  
Garden, de Capron, Dalmones, Dulrange, Wed, at 2, "LUCIA DI LAM-  
MERMOOR," Tetrazzini, Gorgani, Polase, Wed, at 8, "THE JEWELS  
OF THE MADONNA," White, Betat, Gorgani, Sommarco, Fri, at 8  
"MIGNON," Tetrazzini, Rigelman, Wagnery, Ventunni, Huberdeau;  
Sat. Mat. to be announced, Sat, at 8, Fairwell Perf. to be announced.  
Prices \$2, \$3, \$4, \$5, \$6 and \$7. SPECIAL—Fri. Mar. 28 at 3, —Mat.  
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Or \$2.50, Dress Circle, front three rows, \$2, other rows, \$1.50, winter gar-  
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By ELIZABETH WESTGATE

Oakland, March 17, 1913.

It must have been a source of satisfaction to Mrs. Louise Marriner Campbell, presenting a number of her students to their friends at the handsome hall of the Native Sons, to know that her colleagues were there, almost without exception, and that they gave their attentive appreciation to the results of her work there set forth. I myself saw at least twenty voice teachers, and I know of many more who were there, all very evidently rejoicing in her success. They splendidly denied the accusation, too prevalent even now, though much less virulent than formerly, that musicians are envious of each other. It is not true, and never has been, save in isolated instances.

Mrs. Campbell's pupils from this side were Mrs. Katherine Neilson, soprano, who sings with beautiful technique and fine artistry, and who also played a

Prof. Seeger, professor of music in the University of California, announces a series of four recitals, illustrating the development of chamber music from the XVIIIth to the XIXth century. The admittance will be free to the students of the University, and others will be admitted upon the payment of a small fee. The composers studied and illustrated at the first concert will be Corvelli and Handel and their contemporaries, and the artists will be Miss Caroline Little, soprano, Mrs. Charles Seeger, violin and Professor Seeger, piano. The first concert will occur on Thursday, April 19th, in the evening, at Hearst Hall.

On March 25th, Herman Martonne, violinist lately come among us, will give a recital at Ebell Club. Mr. Martonne will be accompanied by Mrs. J. R. Bassette.

Clinton Morse presented three of his vocal pupils yesterday at the Half-hour at the Greek Theatre. These were Miss Ruth Bowers, soprano, Earl Parrish, tenor and Leon Ellinger, bass. A really distinguished program was prepared.

Josef Lhevinne, the pianist, and Mme. Julie Colp, the famous German Lieder singer, with Conrad V. Bos, at the piano, are the artists to be heard at the fourth and last of the regular course of the Berkeley Musical Association at Harmon Gymnasium.

A review of Rossini's Stabat Mater, to be given at the Greek Theatre next Friday (Good Friday) will be given here next week.

#### THE LHEVINNE CONCERTS.

That master pianist, Josef Lhevinne, on whose shoulders the mantle of Rubinstein has fallen, will give the first of his series of three concerts at Scottish Rite Auditorium, this Sunday afternoon, March 23 at 2:30. It is over three years since Lhevinne last played for us, but his beautiful and intellectual interpretations, as well as his marvellous pianism have been by no means forgotten and his return will be welcomed by every music lover, teacher and student in this vicinity. The program will be as follows: "Fantasie and Fugue in G minor" (Bach-Liszt), "Pastoral Variee" (Mozart), "Presto" E major (Mendelssohn), "Variations on a Paganini Theme" (Brahms), "Impromptu" G flat, "Nocturne" Op. 9 and "Fantasie" (Chopin), "Etude" C major (Rubinstein), and "Islamey" (Oriental Fantasia) (Balkireff). Lhevinne's only evening concert will be given Tuesday, March 25, at 8:15. The program will consist of Mozart's "Sonata" G major No. 3, Schumann's "Toccata," Brahms' "Sonata" in F minor, Liszt's "Etude" in F minor and "Soiree de Vienne" in A major and Chopin will be represented by the "Impromptu" in F sharp major and the "Allegro de Concert."

The farewell concert will be given next Saturday afternoon, March 29, and this will attract hundreds of music lovers from the surrounding towns. The program on this occasion will be a very fine one, including as it does, Beethoven's "Sonata" Op. 81, Schumann's "Carnegie" the Liszt transcription of Mendelssohn's "On Wings of Song," "Nocturne" Op. 109 and "Prelude" Op. 75 by Rubinstein, "Barcarolle," "Mazurka" Op. 51 B major and "Etude" Op. 25 B minor by Chopin and the rarely played fantasia on "Robert le Diable" by Liszt. Although we have had some very great pianists here this season, there has been but one (Godowsky) occupying a position in the world of music like Lhevinne and no student or layman can afford to miss hearing him for Lhevinne's playing is beautiful, masterful and exceptionally interesting. He is one of the chosen few. Tickets may be secured at Sherman Clay & Co's and Kohler & Chase's and at the door of the Hall.

A lecture talk on "Voices from the Golden Age of Bel Canto" was given by Percy A. R. Dow, illustrated by songs sung by his pupils, Mrs. J. A. Augustus, soprano, and John W. King, tenor; accompanied by Mrs. Alice C. Fowler at the studio of Mr. Dow in the Gaffney Building, San Francisco, on Tuesday evening, February 19th. The program given on this occasion was as follows: Carlini, (1546) Amari, Carissimi, (1604) Vittoria, Scarlatti, (1659) Sento nel core, Gli il sole, Mr. King; Monteverde, (1568) Lasciatemi morire, Cesti, (1629) Intorno Il idol mio, Rosa, (1615) Star vicino, Lotti, (1657) Pur dicesti, Mrs. Augustus; Handel Period—Handel, (1742) per la gloria, Caldara, (1770) Come raggio, Mr. King; Hassé, (1839) Rotomir fra poco, Caldara, (1670) Selve amiche, Durante, (1684) Danza, fanciulla, Mrs. Augustus; Post-Handel Period—Paisiello, (1741) Il mio bene, Giordani, (1743) Caro mio ben, Paradisi, (1710) Quel ras elletto, Mr. King; Gluck, (1741) Vieni che poi, Cherubini, (1789) Ave Maria, Donizetti, (1797) La Zingara, Mrs. Augustus.

#### MRS. MARRINER-CAMPBELL'S PUPIL RECITAL.

For the first time since the fire, Mrs. Louise Marriner Campbell gave a public pupils' recital at Native Sons' Hall on Friday evening, March 7th. The spacious hall was crowded to the doors with an audience consisting of representative musicians as well as numerous friends and relatives of the students who participated in the event. The pupils recitals of Mrs. Marriner-Campbell have always been exceedingly meritorious affairs. One was always sure to listen to a number of very efficient students who had been well trained and who exhibited certain artistic qualifications. While Mrs. Campbell has given quite a number of such recitals in the past, she has never given quite such an excellent affair as the one that took place recently. During the course of the evening a number of exceptionally well trained students were heard and it is difficult to imagine a more satisfactory recital of this nature. Mrs. Campbell has every reason to feel proud of the affair as it unquestionably justified the high regard in which she is held by her colleagues as well as her pupils. While everyone of the participants acquitted herself or himself very creditably,

the program was necessarily so extensive that a detailed review of every one of the numbers is hardly possible with the limited space at our command. However we will try to do justice to everyone of the students.

The program was opened by Miss Martine Milliken and Miss Claribel Kirby who sang two duets entitled "L'Esprit" by Alary and "Profumo delicato" by Donizetti very neatly. Master Francis Neilson was rewarded with prolonged applause for rendering "If With All Your Hearts" by Mendelssohn and "Hosannah" by Graner in a very commendable manner and in good voice. Miss Claribel Kirby sang "O Volez Vous" by Gounod with violin obligato, played excellently by Miss Beth Milliken, and I wonder if Ever the Rose, by Slater. Miss Kirby possesses an excellent soprano voice which she uses with fine expression. Her diction is especially worthy of notice. Miss Geneva Ellis, who is the fortunate possessor of a naturally beautiful mezzo soprano voice of exceptionally fine quality, sang Dudley Buck's Spring's Awakening and Henckescher's Norse Maiden's Lament, with refined taste and with a particularly well applied use of the mezzo voice. Miss Martine Milliken, soprano, sang Give My Love Good Morrow, by MacFarren with violin obligato by Miss Beth Milliken and Batti, Batti by Mozart very acceptably. Miss Mary Anderson proved to be an unusually skillful vocal student. She possesses a clear, free soprano voice and she phrases with quite an unusual intelligence. Her sense of rhythm is singularly well developed and her enunciation is distinct and concise. She sang with excellent judgment, Grieg's Sunshine Song and A Flowery Vale and Haydn's delightful "My Mother Hides Me Behind My Hair." Master Frederick Galloway created quite a furor of enthusiasm by singing a group of three songs which included Horn's Cherry Pipe, Oh the Pretty Creature, an old English song, and Adam's Noel. The old English song made a particularly strong impression. Master Galloway's boy soprano voice is quite big and his pronunciation is excellent. The range of the voice is unusually extensive, and the quality is equally fine in the high and low registers. He sings with intelligence and considerable display of artistic temperament.



WESLEY GEBHARDT  
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Miss Beth Milliken played a violin solo by Hubay, entitled Hejre Kati with a fine tone, fluent technique and considerable display of esprit. Mrs. Katherine Neilson sang Dove Sono by Mozart and Tarantelle by Bizet with a natural coloratura soprano and with an occasional flight into vocal pyrotechnics. She was heartily applauded. Miss Mabel Price revealed herself as a soprano soloist of serious musical qualifications. She was especially fortunate in her interpretation of sustained tones which she sang in fine pitch and with the proper steadiness. Her selections included Down Through the Forest by Ronald, Sylvine by Sinding, and Before the Crucifix by La Forge. Miss Eva Salter, a contralto soloist of exceptional merit, sang Chaminade's Slavonic Song and Bemberg's Brahma with a voice of exceptional pliancy and warmth and with much emotional color. Miss Ada McDonnell, the possessor of a clear soprano voice, sang a recitative and aria from Giovanna D'Arco by Verdi and Le Nil by Leroux with violin obligato by Miss Milliken to the satisfaction of her audience. Mrs. Franklin J. Crane, contralto, sang Morning by Montague King, Ah Rendini by Rossi, and Spring Song by Mackenzie with fine sentiment. Especially remarkable were her low notes which she used with considerable discrimination. The program was closed by Rebecca Thayer Hillis, who sang Addio Terra Nativa from L'Africaine by Meyerbeer. In the Woods by MacDowell and Bel Raggio from Semiramide by Rossini. She possesses a lyric soprano voice and she must have labored under certain disadvantages as it is evident she can sing much better than she did on this occasion. She revealed considerable spirit and her work showed industry and tenacity. Mrs. E. F. Young played the accompaniments in an exceptionally artistic manner, and in many instances added considerably to the musicianly rendering of the compositions.

#### THE TIVOLI OPERA SEASON.

(Continued from Page 4, Col. 3.)

Kurt Schoenert: Song of the Rhine Maidens and Entry of the Gods into Valhalla from "Das Rheingold," Orchestra; Elizabeth's Prayer from "Tannhäuser," Jane Osborn-Hannah; Overture from "Tannhäuser," Orchestra, Part II.—Prelude and Love Death from "Tristan and Isolde," Isolde—Minnie Saltzman-Stevens; Ride of the Valkyries from "Die Walküre," Orchestra; Wotan's Farewell from "Die Walküre," Clarence Whitehill; Finale from the First Act of "Lohengrin," Mme. Jane Osborn-Hannah, Margaret Keyes, Mrs. Clarence Whitehill, Kurt Schoenert and Gustave Huberdeau, with Orchestra and Chorus; General Musical Director—Cleonte Campanini; Musical Director—Marcel Charrler.



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charming accompaniment for the charming singing of her little son, Miss Mary Anderson, soprano, whose youth, and girlish manner, coupled with a voice of much warmth and of pure quality, won the audience; Mrs. Crane, contralto, who, as Eliza Banta, made a position for herself as a singer, and who has a voice of real contralto. These four, and the San Francisco singers, ten in number, gave an excellent account of their studentship, and added one more success to the long list already enjoyed by their instructor.

Warren D. Allen, whose intellectual and emotional piano playing has given him high rank among pianists and piano teachers, has now enlarged the scope of his activities by adding to the teaching equipment of his studio in Berkeley. Associated with him in future, will be Mrs. Warren D. Allen, formerly normal instructor in singing in the Iowa State Teachers' College, and a pupil of Oscar Saunder and Bruno Hahn of New York, who will teach voice culture and sight-singing. Herman Martonne, graduate of the Royal Conservatory of Vienna, and a pupil of Josefine, and who has been concert-master of the Dammich Orchestra and assistant conductor of the St. Paul Symphony, will teach violin, and will give lectures on musical history. Herbert Riley, a pupil of Heikking in Berlin and a member of the San Francisco Symphony Orchestra, will teach violoncello in the studio.

The Wednesday Morning, 11 o'clock, at the Half Hour at the Greek Theatre on May 29th, Paul Steinhardt is the director, and Mrs. Redfield is the accompanist. The soloists were Miss Dorothy Metcalf, soprano; Mrs. Sam Chesney, contralto and Miss L. Gruninger, contralto, all members of the club.

Mme. Clara Butt and Kennerly Redford will sing one of their most popular programs at Y. Liberty Theatre, Oakland, on Friday afternoon, April 4th. Mme. Butt's most unusual voice has received the approval of people all over the world.

Last Wednesday, Miss Irene Lloyd, pianist and Harold Hilton, pianist, gave a half-hour at the Berkeley High School.



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### ORPHEUM.

The Orpheum bill for next week will contain seven new acts. Sam Mann will present Aaron Hoffman's one act skit "The New Leader." Mr. Mann's artistic but immensely comical delineation of the eccentric musical director was one of the greatest vaudeville comedy hits of last season, and so insistent and numerous have been the demands for his return, that the Orpheum management has induced him to cancel important dates in the East in order to hasten it. The Four Huntings, one of whom is Harry S. Fern, will appear in a new comedy by B. Frank North, "The Trimmer Trimmed." It is filled with musical numbers and with eccentric dancing, and accomplishes its principal purpose, which is to produce laughter. Master David Schooler, known as "The Boy Paderewski," on account of his great genius as a pianist and Miss Louise Dickinson, a dainty little girl with a remarkable soprano voice, who has been termed "the juvenile Mary Garden," will contribute a miniature serio-comic musical.

Mlle. La Tosca and Company, a cosmopolitan trio of renown, will introduce an artistic vocal and instrumental entertainment. Mlle. La Tosca has gained an enviable reputation abroad. Her voice is a soprano of great beauty and culture and she and her associates, two young men of great musical talent, offer a rare vocal and instrumental treat, introducing the piano, organ, cello, piccolo and flute. Dorothy Harris, a chic, winsome and clever singing comedienne, will be included in the novelties. She costumes handsomely and tastefully, and her songs are new. The Great Tornadoes, a recently imported European athletic company, composed of five men and one woman, will exhibit their wonderful gymnastic skill. There will be an entirely new programme of Thomas A. Edison's latest and most wonderful invention, Talking Moving Pictures. Next week, will be the last of Will Dillon and Digby Bell and Company.

### JULIE CULP.

Here is what the New York "Times" said of Julie Culp and her act after her first concert at Carnegie Hall last month: "Few lieder singers who come to New York with a high established reputation in Europe, disclose so soon and so convincingly the grounds for it and grounds for the duplication of it here as Mme. Culp. The voice has an altogether remarkable richness and silken smoothness; it is admirably equalized throughout its whole range; it has great power and fullness which she can modulate to the extreme of pianissimo. There are many technical excellencies in her employment of it and one of the most noteworthy is her breath control which, with her artistic intelligence, enables her to do unusual things in the way of phrasing." After every concert sung by Mme. Culp in the Eastern cities, the critics have been most lavish in her praise and it is the consensus of opinion that she is unquestionably one of the very greatest lieder singers that have yet visited this country. As an interpreter, she is as effective and authoritative as even Dr. Wullner and from the purely vocal standpoint, she is in a class with other great song

birds. A genuine feature of the Culp concerts is the playing of the accompaniments by that master in this line, Conrad V. Bos, who will visit this city with the great singer during the week of April 27, when Manager Greenbaum will present these artists in two or three recitals. Mme. Culp is equally at home with the song literature of six different languages.

### CORT THEATRE.

"The Prince of Pilsen" dropped into town last Sunday night and made his royal self again known to us at the Cort Theatre. Five minutes after the rise of the curtain, it was evident that his popularity is as great as ever. The Pixley-Luders' masterpiece has the power to "come back," and from the reception that is being accorded it, that power will remain in its possession for many seasons to come. Henry W. Savage, the pro-

ducer, has wisely kept the production of "The Prince of Pilsen" up to the high standard he set a decade ago. Elaborateness is the keynote of the presentation and the cast in every particular is equal to those we have had in the past. Of course, "Jess" Dandy is the Hans Wagner of the cast. "The Prince of Pilsen" and "Jess" Dandy are inseparable. The garments of the eccentric brewer fit him as patly as his idiosyncracies. Dandy knows how to extract every particle of fun out of the character, and when he is on the stage, the audience is in perpetual laughter. The famous "fountain" scene proves just as uproarious as ever, and the comedian at every performance is literally soaked to the skin. In fact it is the same "Prince of Pilsen" in every particular that we knew in days gone by and it is just as entertaining, just as melodious as ever. "The Prince of Pilsen" gives way on Sunday night, March 30, to "The Merry Widow," Franz Lehar's light opera masterpiece, which is being presented with an all-star cast by Henry W. Savage. Mabel Wilbur will again be seen as the gay heroine and Charles Meakins is the prince. The principal comedy will be dispensed as of yore by Oscar Pigman. Arthur Woolley is another old friend with the cast. The Maxim chorus and the "Merry Widow" orchestra will also be in evidence. The advance interest in the coming of this great popular favorite is large.

### ALCAZAR.

What promises to be a brilliant period in Alcazar history will commence next Monday evening, when Charles Waldron and Madeline Louis assume leadership of the stock company in a series of powerful plays, starting with Jerome K. Jerome's masterpiece, "The Passing of the Third Floor Back." It will be Mr. Waldron's first appearance in San Francisco since the 1906 earthquake and fire prematurely closed his very successful engagement as the Alcazar's principal actor, but that his work is not forgotten by the public has been given demonstration through numerous congratulatory messages conveyed to the management and an exceedingly brisk advance demand for seats at each of his performances during the coming week. Miss Louis, who possesses authoritative credentials pronouncing her one of America's most capable young leading women, was last seen here in the foremost feminine role of "The Deep Purple" at one of the high price theatres.

### YSAE.

There is but one violinist living whom an astute manager like Greenbaum would dare to feature after a visit from Mischa Elman and that one is Eugen Ysaie, the master of all the master violinists—the greatest artist of his time and generation. Merely mention the name of Ysaie to any of his contractors, and they all lift their hats in reverence. Ysaie is the "king of the violinists," he reigns undisputed and one of the world's greatest artists are proud to subscribe to their names "pupil of Ysaie." Ysaie will be with us in the early part of May and the mail orders are already coming in from all parts of the country. It is just eight years Ysaie played at the old Alhambra.

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# PACIFIC COAST Musical Review

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## THE GRAND OPERA SEASON RETAINS UNDIVIDED INTEREST OF THE MUSICAL PUBLIC

By ALFRED METZGER

The last opera possible to review in these columns last week was Lucia di Lammermoor given on Tuesday evening, March 18th with Tetrazzini in the title role. On Wednesday afternoon, March 19th, Carmen was given with Mary Garden in the title role. There seems to have been an impression prevalent among the general public and the press that the Carmen of Miss Garden was too refined and consequently lacking in a certain abandon usually expected of this character. Now, we do not know where so many people receive the idea that Carmen should be interpreted with a certain coarseness. We have seen some of the greatest exponents in this role both in Europe and in America, and

her. She is a natural born flirt. When she gets tired of one man she readily throws him aside to take up another. In these respects she is very much like many of her sisters in the human race, whether they are cigarette girls, chorus girls, telephone girls, shop girls and so on. But because she possesses these qualities, it does not prove that she is coarse or vulgar, and the fact that all those artists of great reputation, who have made the role famous, never resorted to coarseness should be sufficient proof that Carmen is not supposed to be interpreted vulgarly. And so we want to go on record as contending that Mary Garden's Carmen is correct according to tradition (and she really ought to know, for she appeared in it in Paris no doubt, where the opera was produced under the composer's own direction originally and where it failed in the beginning). Other characters in the opera were: Charles Dalmores (Don Jose), Hector Dufrange (Escamillo), Gustave Huberdeau (Zuniga), Desire Defrere (Morales), Helen Stanley (Michaela), and an exceptionally fine Michaela she was, too, Marie Cavan (Frasquita), Margaret Keyes (Mercedes), Charlier conducted. The Ballet was a feature of the performance.

On Wednesday evening Noel and Pasliacci was presented. Noel is a lyric drama in three acts by Frederic d'Erlanger, one of the modern French composers. There are two French composers by that name Camille Erlanger and Frederick d'Erlanger. The latter is the most prolific composer of the two. He is of German descent on his father's side and of English descent on his mother's. He is a naturalized Englishman, although educated in France. He is said to be a prominent financier, being a member of the house of Rothschild, the famous bankers. He has written operas, songs, chamber music, sonatas for violin and piano, a cello work with orchestra, and orchestral music. He is now about forty-five years of age. Noel belongs to the modern school of opera, namely, the declamatory school, there being, as usual, a sad lack of melodic inspiration. But what the vocal score lacks in melodic and harmonic richness, the orchestral score possesses in plenty. It is a beautifully orchestrated work, and some of the passages are really entrancing. The entire opera is based upon a religious subject as the title already reveals and the plot has to do with a woman who has gone wrong and who has repented, and a man who has been wronged by the woman and has forgiven. There is nothing especially new about the story, but the music tells a wonderfully dramatic and gripping tale and quite frequently touches the very core of your nervous susceptibilities. Minnie Saltzman-Stevens was excellent in the role of Madeleine. Her beautifully modulated voice was here heard to excellent advantage. Edmond Warnery, Louise Borat and Hector Dufrange essayed their role satisfactorily, but as there was no opportunity to display vocal brilliancy, their work was confined to purely dramatic achievements. Mabel Reschman's voice was heard to splendid advantage in a solo behind the scenes.

Noel was followed by rather an indifferent performance of Pasliacci. Helen Stanley, although possessed of a very clear and silvery soprano voice, seemed to be lacking in vim and virility. Giuseppe Gaudenzi as Canio was altogether too strenuous in the role, being eager to shout from the beginning of the opera to the end and overacting quite painfully. Giovanni Polese essayed the role of Tonio with good taste and fine histrionic ability. Armand Crabbe and Emilio Venturini in the minor roles of Silvio and Heppo gave good satisfaction. Perousio conducted.

On Thursday evening, Crispino e la Comare (The Cobbler and the Fairies) was presented. This is one of the old Italian buffo operas. Although somewhat old fashioned in treatment, it is nevertheless very delightful and the composers (L. and F. Ricci) created one of those gems that never lose their charm. The finest achievement of the evening was Vittorio Trevisoni's Crispino, which was a histrionic master piece and a comedy characterization of the most delightful type. This clever buffo had the audience in a roar of laughter throughout the evening. Tetrazzini, too, displayed considerable humor and showed certain phases of her art which had hitherto been dormant. The surprise of the evening was Ruby Heyl, a young contralto of the finest qualifications. She possesses a beautiful voice of splendid timbre and resonance, and an exceedingly artistic delivery. She is destined to become an artist who will surely be heard from. Voices like hers are altogether too rare to remain hidden for long. At the end of the opera, Tetrazzini sang Proch's well known variations from the Carnival of Venice. This brought a storm of applause which drew the Diva before the curtain a number of times. The second part of the evening's performance consisted of an excellent ballet divertissement.

On Friday evening, March 21st, occurred the second Cleofonte Campanini concert. There was one number on this program that stood out so singularly great among

all the rest of the numbers that it forces itself upon our memory. That number was the "Prologue in Heaven" from Boito's Mefistofele. Campanini here revealed himself at his greatest, and those who have witnessed this splendid musician's conduct will know what we mean when we say this. We can not imagine a more sublime attainment of a genuine musico-dramatic climax than the finale of this wonderful composition. Musicians and singers seemed to have been inspired by Campanini's truly marvelous skill in attaining adequate expression for this work. We have never heard a director who could build up a climax with quite such paralyzing effect as Campanini built up this Prologue in Heaven. It was truly heavenly in every sense of the word. It is impossible to write enthusiastically about any other number on the program except this. Everything else paled beside



CHRISTINE MILLER

Distinguished American Contralto Who Scored a Great Triumph in St. Paul Recently (See Page 3, Col. 2).

We have never yet seen Carmen presented in anything like a coarse mode of portrayal except in the case of Colomarin in the old Tivoli Opera House, and since that singer has never been heard of prominently in all these years, we can hardly consider her as authoritative. Nevertheless there seem to be many people who expect a singer to display suggestive and unnecessarily coarse deportment in this role. San Francisco has now witnessed the performance of Carmen by a great many singers and among these were Calve and De Lussan. Now this idea of the coarseness of Carmen seemed into the mind of the public we can not understand. When you discuss this matter with certain people they tell you that a Spanish cigarette girl is the coarsest creature in the world. Where they received this idea we have not the slightest means of knowing. While Carmen is an opera based upon a Spanish atmosphere, it was written by Frenchmen (Bizet, the composer, and Meilhac and Halévy, librettists) and the story is based upon the novel by Merimee.

Now, anyone familiar with French musical literature knows that coarseness is foreign to the French people. There is no French grand opera in existence that is coarse. Consequently Bizet and his co-workers could not possibly have meant Carmen to be coarse or vulgar. Neither is a Spanish cigarette girl necessarily vulgar. One might just as well say that the character of a chorus girl in an opera should be vulgar. A girl may be displaying a certain freedom of deportment, she may be addicted to flirting, she may easily chance her affections, she may be heartless and in spite of all of this she may not be coarse or vulgar. Carmen is eager to win hearts. She likes to have men fall in love with



MISS SARAH LINN

A Very Successful Young Pianist Who Will Appear at the Musfeldt Club Concert Next Wednesday Evening.

it, even the Tannhäuser Overture seemed to lack the vigor it possessed in the previous Sunday concert. Indeed, this climax of the first part of the program put the second part so much in the shadow that many people were under the impression that this concert was not as fine an event as the first concert. This is, of course, a mistake, as it is doubtless that the wonderful Boito number made all other numbers look small beside it.

The orchestra was in excellent condition and the chorus was trained in such splendid fashion that it would be difficult to imagine a finer ensemble. There are few choruses that could attain the genuine artistic results that were noted during this Hyman from Mefistofele. George Mascall, the excellent baritone, who made such a great impression while with the Paris Grand Opera Company at the Valencia Theatre, sang that beautiful aria from Herodiade and was enthusiastically received. We can not understand why Mr. Mascall does not receive more adequate recognition by the management of the Chicago Grand Opera Company. The Chicago critics said that his voice was not big enough, although Mascall was a consummate artist. On this occasion, we found his voice sufficiently big and his art sufficiently pronounced that he compared very well indeed with the other baritones in the company. In fact we do not hesitate to maintain that he is by far a finer artist than any of the other baritones in the company with the sole exception of Clarence Whitehill, even if he does not possess as large and vibratory a voice as some of them. There must be something the matter with Mascall of which we are not aware, else we can not account for the fact that he has not been permitted to sing once during this engagement. A delightful feature of this program was the decidedly superior strategy of Jenny Dufean who sang "I am Tibaldi" from the

(Continued on Page 4, Col. 1.)



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## THE TIVOLI OPERA SEASON.

(Continued from Page 1.)

non. The possessor of a remarkably warm and resonant soprano voice, which is enhanced with an excellent grasp of the art of colorature, Miss Dufrance revealed herself as one of the truly fine artists of the company. She, too, has not been heard as frequently as her unquestionable qualifications entitle her to. It is a long time since we have heard this aria sung so exquisitely and tastefully, and there is no artist we have heard since the engagement begun who is Miss Dufrance's superior. In the art of colorature singing, speaking principally from the purely artistic point of view, this exquisite soprano has not her equal in the company. Mabel Riccio-Land sang "Kneest Thou the Land" from Mignon with fine musicianship and in excellent voice. She revealed an artistry as a delightful artist who is well worthy of the success she has achieved and of the applause which rewarded her work on this occasion. The other numbers on the program were not of sufficient merit to demand review at this late day.

On Saturday, *Le Jongleur de Notre Dame*, of Massenet was presented. It was undoubtedly one of the most artistic and most impressive productions of the season. It is founded on a religious theme and is possibly more thoroughly appreciated by one of the Catholic faith than by one of another religious belief. Both the music and the text seem to focus on the final climax of the miracle which changes the image of the Christ into a living apparition. The musical and musical progression seems to lead toward this wonderful apotheosis. Mary Garden as the juggler again showed a different side of her histrionic genius. She astonished her audience, which packed the Tivoli from top to bottom, with her grace and her intellectual grasp of the role. It does not make any difference whether this remarkable artist speaks or is silent, there is always life in her pose. She gave a most convincing impression of this lonesome boy. Hector Dufrance as Boniface, also gave a most remarkable portrayal of the priest. The music is of the modern trend of operatic art. No melody or sustained melodic lines on the stage, lots of orchestral counterpoint thematic configurations in the orchestra pit. We admit it is beautiful music which Massenet has here composed but we still long for those oases of melodies in a desert of contrapuntal jugglery. The music at times touches the sublime and stimulates the nervous system, but even the organ preludes and the choir rehearsal does not bring you that exquisite sense of relief which may be found in Herodiade or even in *Thais*. Campanini gave a most impressive reading of the work. This opera was followed by a ballet divertissement.

On Saturday evening was a holiday for musicians, but not for the musicians in the orchestra. Tristan and Isolde was the bill. It was to us the finest production of the entire season. It lifted one out of the ordinary routine of daily life into the sublime heights of an idealism. It impressed one with the utility of the star system and the necessity of an ensemble production. Although the cast did not include what one might call a really great artist, still the characters were essayed by singers who fitted well into the artistic environment. Minnie Saltzman-Stevens as Isolde was far better than she was as Walkure, but while her voice was smooth and pleasing and her phrasing exceedingly musical and intelligent, there was lacking that certain something which makes a Wagnerian role such an irresistibly powerful creation—such a vigorous and compelling embodiment of a musical ideal which only an exceedingly dramatic as well as musical art can present at its actual value. Mrs. Saltzman-Stevens, while possessing the artistic qualification, does not possess the histrionic and virile characteristics which the role demands. Notwithstanding this she gave us a very excellent interpretation of the magnificent Liebestod scene in which she was splendidly upheld by the orchestra. That reached the heights of the matchless leadership of the giant among operatic conductors, Cleofonte Campanini. Again we are compelled to register our admiration for Clarence Whitehill, who gave us Kurvenal with the necessary compelling force, the required vocal requisites and the necessary dramatic ability. In the last act when watching Tristan fade away, he brought tears to everyone's eyes and when he sang tremulously that line so pregnant with desolate sorrow: "Art thou then dead? Livest thou not?" anyone capable of deep human emotion was stirred to the very marrow. The other characters were not so well sustained. Charles Dalmores occasionally grasped the importance of the role, but most of the time the sublime creation of Wagner's wonderful mind was beyond him. Eleonore de Cisneros proved to be rather a tame Brangäne. However, it was the performance as a whole that was so compelling, and especially that great orchestra. Anyone really fond of great music must have left the Tivoli with a feeling of thorough gratification and satisfaction after listening to the sublime strains of the sublime of all operas—Tristan and Isolde.

On Sunday afternoon, *Thais* was repeated with the same cast as announced before. The Tivoli Opera House was packed to the doors with an enthusiastic audience. On Monday, the Tivoli company was repeated with the same cast that presented it on the opening night. On Tuesday evening, we had again an opportunity to listen to Strauss' *Salome*.

We are glad to have had the opportunity again witness a performance of *Salome*. For the time, we cannot make a mistake regarding the impression we received from it. This is now the third time we have heard it, and we certainly do not want to hear it again. When we reviewed this opera after its first presentation in San Francisco by the Lambardi Company, we stated that we considered music an art that should only express beautiful ideas. It was never intended to portray the ugliness of degeneracy, besides the story is simply a creation of a perverted mind, and really has no historical foundation as far as Salome's part in the opera is concerned. Hence there was no excuse to put such a

work on the stage. It is easy to understand why Oscar Wilde wrote the story, but it is very difficult to understand why Richard Strauss has set it to music. There is very little of the beautiful in this work and plenty of the ugly. You leave the theatre with a feeling of disgust and are glad that the whole business is over with. The principal characters were represented on this occasion by Mary Garden (Salome), Eleonore de Cisneros (Herodiade), Charles Dalmores (Herod) and Hector Dufrance (John). The scenic equipment was the finest part of the production—the only constantly beautiful thing in the whole opera. Mary Garden was not quite as abandoned in the role as many of those who attended the performance expected. Indeed the dance of the Seven Veils failed to make the sensation for which everyone was waiting. However, it was quite graceful and exceedingly well done, as everything is that Mary Garden does. However, when it came to the scene where she fondles the head of John she surely did not leave anything to the imagination. She pictured this scene with all the repulsiveness that the score calls for, and aided by the music, she made an impression that will not easily be forgotten by sensitive musical natures.

Eleonore de Cisneros looked the part of Herodiade. If we may believe historical description, but neither her singing nor her acting added to her reputation as an operatic artist. There was really more of the suggestion about her appearance than about that of Mary Garden. Charles Dalmores portrayed the role of Herod like a vaudeville impersonator of the Hebrew character. We can hardly believe that it was intended to give a King such an impersonation. Herod especially had all the opportunities to become educated and even if he had cultivated idiosyncrasies of the race early in life, at the time he was King, he surely would have acquired a certain amount of dignity. Even his soldiers and his officers acted like cultured people. Only Dalmores gave Herod an offensive interpretation—we mean offensive to a refined mind. Hector Dufrance's impersonation of John was dignified and even majestic at times. His vocal endeavors, however, did not come up to some of the other work he did. His voice was considerably marred by rather a more pronounced vibrato than we noticed before. Of course the house was crowded to the doors. When we consider that during one of the finest productions of Tristan and Isolde, we saw many vacant seats, and during this presentation of a perverted work, the theatre was crowded, we can not help but remark that the public of San Francisco has a long way to go the right track in the matter of operatic encouragement. At least this refers to people able to attend seven dollar opera. We wonder what the people who can only afford two dollar opera would do in a case like this. Would they stay away from a Tristan and Isolde performance? We do not think so. The orchestra was above criticism and Campanini conducted superbly.

This is the last opera we are able to review in this issue. On Wednesday afternoon, Lucia was given with Tetrazzini. On Wednesday evening, The Jewels of the Madonna was presented. On Thursday evening, Salome was repeated. On Friday afternoon, Hansel and Gretel was the bill. On Friday evening, The Jewels of the Madonna was repeated. This afternoon *Thais* will be given with Mary Garden and this evening there will be a farewell performance and a testimonial to W. H. Leachy, San Francisco's successful and energetic impresario, who has made this splendid season possible. The season was a success in the real sense of the word, and we will have a little more to say about it next week. The program arranged for this evening will be as follows: I. Second Act of Offenbach's "The Tales of Hoffman" (in French) With Marie Cavan, Ruby Heyl, Edmond Warnery, Armand Crabbe, Emilio Venturini, Desire Deffre. Musical Director—Marcel Charlier. II. Overture from Tannhäuser (Wagner). General Musical Director—Cleofonte Campanini. III. Second Act, Scene 1, of Massenet's "Thais" with Hector Dufrance, Charles Dalmores, Mary Garden; General Musical Director—Cleofonte Campanini. The Meditation from *Thais*, Violin Solo, by Leopold Kramer, Concertmeister. IV. Third Act from Rossini's "Il Barbiere di Siviglia" (in Italian). Mme Luisa Tetrazzini, Aristodemo Giorgini, Vittorio Trevisan, Henri Scott, Giovanni Polese. General Musical Director—Cleofonte Campanini. V. Grand Ballet Divertissement. Premiere Danseuse Etoile—Rosina Galli.

## MISS HAZEL H. HESS RECITAL.

Miss Hazel H. Hess, the brilliant young pianist and pupil of Hugo Mansfeldt, will give a piano recital in Century Club Hall on Wednesday evening, April 23. Further particulars will be announced later. In the meantime, we take pleasure in publishing the following exceptionally fine program, which will be interpreted by that excellent artist. The program will contain the following works: Original Theme and Variations, op. 7 (Drangosch), Andante con Variazioni (Schubert), Impromptu, E flat minor (Tschakowsky), Intermezzo on Octaves (Leschetizky), Romance, F major, op. 51 (Tschakowsky), Stimmungsbild, op. 1, No. 7 (Medtner), Etude, op. 25, No. 1 (Chopin), Erlkönig (Schubert), Liszt's Rhapsody, B flat minor (Liszt), Mazurka in minor, op. 2 (Saint-Saens), Marche Mignonne (Fouldin), Rhapsody, No. 12 (Liszt), Hungarian Fantasia (Liszt), (For two Pianos), Mr. Hugo Mansfeldt at second piano.

## CLARA BUTT AND KENNERLEY RUMFORD.

At the Cort Theatre this Sunday afternoon, March 30, at 2:30 and again on Sunday afternoon, April 6, we are to hear something a bit out of the usual, in the way of a voice, and in the matter of programs. The artists will be Mme. Clara Butt, contralto, and Kennerley Rumford, baritone, assisted by Harold Proctor, accompanist. Clara Butt is said to possess a contralto organ the sound of which is not easily heard in the world of music.

The range in order to be described as phenomenal and the quality is equally so, and yet, Mme. Butt never uses the gift in order to merely exhibit her voice, but it means to an end, for she is the true artist first, last and all the time. The voice is such an unusual one that Mme. Butt might easily travel as a "trek female baritone" and get an enormous salary in vaudeville, but she loves her art too much for this, and would rather give a splendid rendition of "Der Nussbaum" or "Die Altmacht" than get triple the fee for merely exhibiting the wonders of her voice.

Kennerley Rumford, the eminent baritone, is likewise an artist with the highest ideals, and the joint recitals of this gifted pair give the greatest pleasure to the connoisseur, the critic and the layman. Their sharing of the beautiful English ballads is a revelation, and in the old Irish melodies, Mr. Rumford is without a peer. Here is the splendid program for this Sunday afternoon's concert: Vorherzheit, Der Gartner (Hugo Wolf), Traum durch die Dächerung (Richard Strauss), Mit einer Primula veris, Mit einer Wessertille (Grieg), Mr. Kennerley Rumford: Rendit sereno (Sossane), Lusinghe pin care (Alessandro) (Händel), Der Nussbaum (Schumann), Der Wandner (Schubert), Mme. Clara Butt: The Evening Eyes (MacDowell), Why so pale and wan? (Sir Hubert Parry), The Gentle Maiden (Old Irish Air) (arr. by A. Somervell), Mollen-Ge (Old Irish Air) (arr. by C. V. Stanford), King Charles (Cavalier Song) (M. V. White), Mr. Kennerley Rumford: Duet: "Night Hymn at Sea" (Goring Thomas), Mme. Butt and Mr. Rumford: Air "Mon coeur s'ouvre à vous" (Samson and Delilah) (Saint-Saens), Three Fishers (Hollab), The Early Morning (Graham Peel), The Leaves and the Wind (F. Leoni), The Lost Chord (by request) (Sullivan), Mme. Clara Butt.

The second and last of the Butt programs will be given on Sunday afternoon, April 6, with the following program: "Allerseelen" (Richard Strauss), Zwei Braune Augen" (Grieg), "O Death" (from Four Serious Songs) (Brahms), The Two Grenadiers (Schumann), Mr. Kennerley Rumford: Largo: "Lullaby" (arr. by C. V. Stanford), Adieu, Wiedelied (Grieg), The Erl King (Schubert), Mme. Clara Butt: Silent Noon (Vaughan Williams), Eva Toole (Old Irish Air) (arr. by C. V. Stanford), The Little Red Fox (Old Irish Air) (arr. by A. Somervell), Land of the Almond Blossoms (Old Sicilian Air), Mr. Kennerley Rumford: two duets: "Snowdrops" (Lizta Lehman), Mme. Butt and Mr. Rumford: The Enchantment (Haydn), The Voice of Home (H. Lane Wilson), The Fairy Pipers (Dr. H. Brewer), Abide With Me (by request) (S. Liddle).

The tickets may be secured at Sherman, Clay & Co's and Kohler & Chase's and also at the Cort Theatre. In Oakland, there will be a Butt-Rumford concert at Ye Liberty Playhouse next Friday afternoon, April 4, at 3:15, when the first San Francisco program will be repeated. Seats will be ready at Ye Liberty Playhouse on Monday.

## MUSIC AT THE EXPOSITION.

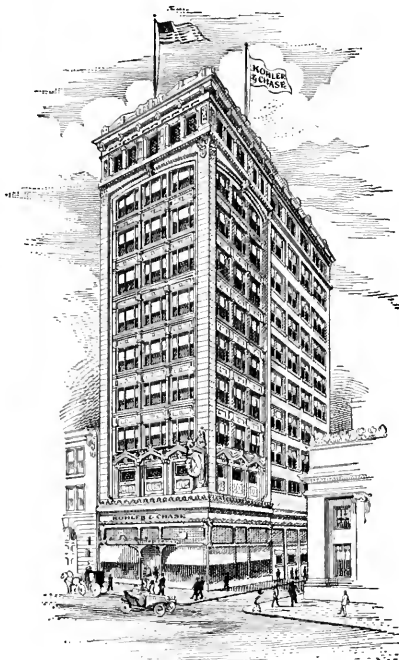
Appointment of George W. Stewart of Boston as Director of Music to the Panama-Pacific International Exposition to be held in San Francisco, 1915.

George W. Stewart, of Boston, whose genius for organizing musical festivals in the United States has made him celebrated throughout the world, has been appointed Director of Music of the Panama-Pacific International Exposition, which will open in San Francisco, on February 20, 1915. Stewart, who is a native of Cambridge, N. Y., and a son of Doctor Joseph Stewart, a prominent surgeon during the Civil war, first obtained a national reputation when a member of the Boston Symphony Orchestra, he subsequently organized the Boston Festival Orchestra and his own Boston Band, which is now one of the foremost bands in the United States.

Stewart's appointment to the musical directorate of the Panama-Pacific Exposition is not the first position of its kind that he has held. He was similarly honored at the St. Louis Exposition in 1906, and through his efforts practically every band of importance in the world was brought to St. Louis, where the number and quality of the festivals created a record in the history of world music, resulting in the proclaiming of Stewart as a master of musical organization. Since that time, he has arranged for innumerable musical festivals throughout the United States, and his valuable experience fits him admirably for the position he will occupy in San Francisco's record breaking Exposition of 1915.

Even at this date, two years before the opening of the Exposition, preliminary arrangements are being made all over the world for the stupendous gathering of musical societies for an international festival of song. The Pacific Coast Saengerbunds are arranging for a great gathering of German Choral singers from the United States and Europe to be held in San Francisco during the summer of 1915. It is expected that about 15000 singers will be brought from Germany to San Francisco in a North German-Lloyd liner, especially commissioned for that purpose. They will come by way of the Panama Canal, and during which San Francisco's Exposition is to celebrate. The National Eisteddfod of Wales is collecting \$50,000 to be devoted to a Welsh festival which will be held at the Exposition.

Special prizes of unprecedented value will be offered by the German Auxiliary of San Francisco and large awards will be offered by the Exposition Company in competitions for folk singing, male choirs and mass choruses. The splendid musical record set by the St. Louis Exposition will unquestionably be exceeded by San Francisco in 1915 and one of the most remarkable features of the Exposition will be a mass chorus consisting of 20,000 trained chorists from all parts of the world, who will sing folk songs and ballads in the festival part, which is being erected in the center of the exhibit section at the Panama-Pacific Exposition.



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The Pacific Coast Musical Review is in receipt of two anonymous letters. One of these is signed "Robert Chandler" which we know is a fictitious name, and the other is not signed at all. One of them asks us to state what conditions we demand from those who desire to be included in our private list of artists. The other criticizes the Exposition Committee's selection of Mr. Stewart as musical business manager. We will pay attention to both these letters and answer the inquiries as soon as the writer acts like a gentleman and signs his name. If he does not want us to publish his name he has only to say so. But we can not conscientiously publish or discuss anonymous letters.

W. D. Hall, tenor, Mrs. May C. Lassen, contralto, and Emmet Pendleton pianist, gave a studio musicale in Red Bluff on Sunday afternoon, February 23d, when the following program was excellently presented: Rondo brilliant, op. 62 (Carl Marie von Weber), Emmet Pendleton; (a) The Carnival (J. L. Molloy), (b) O Loving Heart, Trust on (L. M. Gottschalk), (c) Cavatina (Salve! dimora casta pura) from Faust (Charles Gounod), Mr. W. D. Hall; (a) When the Tide Comes in (Harrison Millard), (b) Bonnie Sweet Bessie (J. L. Gilbert), (c) A Perfect Day (Carrie Jacobs-Bond), (d) Till the Sands of the Desert Grow Cold (Ernest R. Ball), Mrs. May C. Lassen; (a) Mazurka, E major (Wilhelm Kuhe), (b) Idylle, op. 1, No. 6 (Albert I. Elkus), (c) Two Waltzes (a) G flat major, op. 70, No. 1, post, (b) E minor, post (Frederic Chopin), Emmet Pendleton; (a) Good Bye, Sweetheart (John Hatton), (b) The Bloom is on the Eye (Henry R. Bishop), (c) Serenade (Franz Schubert), (d) The Holy City (Stephen Adams), Mr. W. D. Hall; Grande Polka de Concert, op. 1 (H. N. Bartlett), Emmet Pendleton.

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By ELIZABETH WESTGATE

Oakland, March 24th, 1913.

The skies of Good Friday foreboded a gloomy afternoon, so that the throng heard Rossini's Stabat Mater under the roof of the Greek Gymnasium instead of at the Greek Theatre. The performance itself was no less splendid than if Paul Stendroff had gathered his forces in the classic stage under a sunny sky, and only in point of sentiment could an out-of-door presentation have been in any degree more effective. I wonder if the four singers from the opera were disappointed. For to appear in our noble amphitheatre is a matter to be desired, and to be cherished in the memory of any artist. However, when the hour arrived, Mr. Stendroff's potent baton gave the signal for the Eloquent overture, which was well played by the orchestra of sixty. Miss Margaret Keyes, a young contralto singer with a voice of velvet, sang Eurycle's aria from Gluck's Orfeo, and pleased with every note. George Hamlin, the tenor, but lately stepped from oratorio and concert into opera, chose Dudley Buck's How Long, O Lord, Will Thou Forget Me? as the vehicle in which to ride into the ken of the Good Friday audience. With all the great oratorios at his tongue's tip, his selection of that particular song is a little hard to understand. It is, it is true, admirably adapted for the display of the best tones in the voice of a robust tenor, and is not without a certain spectacular effectiveness. And perhaps one should not cavil, that Mr. Hamlin, with good reason, no doubt, and with the whole of the tenor repertoire from which to gather his one song, preferred this one for the display of his big and manful voice, and to enhance his already fully-settled reputation.

Miss Helen Stanley, another young singer from the opera, possessing a rare soprano voice, beautifully trained in every part, sang the Ave Maria, (the Gounod air built on the first prelude of Bach) with obligato of violin and harp—a most appropriate and delicious accompaniment indeed. This lovely singer won all hearts, not only with the quality of the voice itself, but for the feeling and warmth displayed in its delivery. Henry Scott's bass was heard in the well-beloved air of Sarastro from the Magic Flute. It has not, to my knowledge, been sung here before so successfully. To speak at length of the choruses of the Stabat Mater (sung by two hundred voices) would be only to repeat what was said here last year. They were notable for every fine effect which such bodies of singers can achieve, and with the orchestra in the foreground, satisfied every wish of the most critical. The portions which were entrusted to the four soloists were almost without exception, thoroughly enjoyable. The duet for soprano and contralto, the Quis est homo, was as nearly a perfect example of duet singing as we will hear this side of Heaven! Shall we ever, so long as we travel this vale, forget that marvellous run of the transcendent beauty of the whole duo? Never, I am sure. If there be angels, the angels listened. Of course, the Inflammatus gave Miss Stanley another opportunity, in which she proved herself again a brilliant artist. The final Amen shook Heaven's portals, I know.

The University Glee Club gave the Easter Half-Hour at the Greek Theatre.

Josef Lhevinne, the eminent pianist, will play before the Berkeley Musical Association on Thursday evening of this week.

ELIZABETH WESTGATE.

#### THE MERRY WIDOW AT THE COURT.

"The Merry Widow" will dislodge its melodic self at the Court Theatre next Sunday, March 30, celebrating the 5000th performance of the Franz Lehár masterpiece in America. Because of the occasion, appropriate souvenirs will be presented to all ladies in attendance. That the playground public of the country is still enthusiastically interested in the Viennese's delightful production of "The Merry Widow" is well evidenced through the fact that in this, its fifth season in America, the charming Viennese operetta is making new box-office records throughout the country. The audience interest displayed in the local engagement is large.

The names in the cast are familiar to San Francisco. Savage has recruited for the "Merry Widow" company on the road this season the best actors and actresses from the various theatres that have been identified with the piece. The principals will be in the graceful hands of Mabel Wilbur, the most charming prima donna, who has played the queen in this country. She has played the part some twenty times. The same record for the part of Frau De Sena is held by Charles McKinley, who will again be seen in a role at the Court. Popular Oscar Peterson, suave and charming, will be the diplomatic Popoff. Arthur Woods, and E. J. McCarthy are funmakers who will have their fun roles.

Newcomers will be found in the clever personae of Clara Koller, Vernon Dalhart and others. A feature of the production will be "The Merry Widow" orchestra. Of course, the Maxim girls will be conspicuously in evidence.



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dence, garbed in the most costly of Parisian gowns. Elaborateness is, in fact, the keynote of the whole performance. Popular-priced matinees will be given Wednesday and Saturday. "The Flower of Persia" will say farewell with the performance this Saturday night.

#### DANCING TO TALKING MACHINE MUSIC.

New Victor Records Furnish Splendid Music for Dancing. Several High Class Records on the April List of Victor Records.

Nothing like the present craze for the Turkey Trot has been known in years, and the popularity of this new style dance has also increased the popularity of the Victor as a means of providing the necessary dance music. The demand for records for accompanying the new dances is tremendous, and following the issuance of six Turkey Trot and Tango numbers recently added to the extensive list of Victor dance music, six more Turkey Trots are announced in the new list of April Victor Records. They are splendid dance numbers, brilliantly played in perfect tempo—as good dance music as anyone could wish, and those who do not dance, will at least enjoy listening to such lively selections as the "Gertrude Hoffman Glide," "Too Much Mustard," "Mazette," and the "Parisienne Turkey Trot."

Besides these dance numbers, there are numerous other band selections. Vessella's Italian band plays effectively two dainty ballet movements from Gounod's Faust, and also accompanies the cornet soloist of the band, Michele Rinaldi, in a splendid rendition of Schumann's dainty "Traumerel." Arthur Pryor's Band gives a brilliant rendition of a fine melody of the patriotic airs of various nations, a descriptive fantasia "Shepherd's Life in the Alps," and two splendid marches—"Down the Field March" and "Knockabout March." The Tullerson Trio, whose delightful instrumental playing has been one of the features of the New York concert season, renders Wilbur's melodious "Serenade" and the balance of the instruments is admirably maintained throughout. The beautiful "Serenade" of Jan Bloekx is also given as a "cello solo by Rosario Bourdon. Kitty Berger with her harp-ditty contributes a delightful melody from one of Offenbach's operas, and William H. Reitz plays a bell solo of the charming "Stephanie Gavotte."

A duet by Schumann-Heink and Caruso is one of the big attractions among the Victor Red Seal Records, the number being the familiar "Home to our Mountains" from Traviata, and it is sung by Caruso with that tenderness of voice which he can assume when he will, while Mme. Schumann-Heink delivers her part with exceptional purity and charm. The great tenor and great contralto also have solo numbers, the former sing-

ing a charming Florentine song and the latter the lovely R. H. B. song "When the Roses Bloom." Caruso and Scott give an interesting duet, the Finale to the first act of Verdi's "Don Carlos."

Geraldine Farrer sings the beautiful aria, "My Name is Minnie," from "The Rose Tree," and a popular number from the last act of Traviata, "As Kisses Kindled," and also takes part with Mae Schumann-Heink in Rubinstein's "Wanderers Night Song." The admirable blending of these two voices is a highly effective. Two duets from Handel and Corelli are sung by Alma Gluck and Louise Homer, and Miss Gluck also gives a finished rendition of the beautiful "Valse," bringing out the full charm of this interesting variety of vocal waltzes. Titta Rella sings an excellent, yet very melodious number from Leoncavallo's "Zaza." John McCormack sings the favorite "Sweet Genevieve" and an Irish ballad, "Molly Brown." In his own inimitable style, and Clara Butt's noble contralto voice is heard in the beautiful Elton John "Oh Rest in the Lord."

The domain of grand opera is again invaded by the Victor opera forces and the result is a splendid presentation of a number of gems from Faust, and the Victor's talented assembly of singers also contributes a collection of fascinating fragments from the Strauss operetta. The Queens Lane Handkerchief, Offenbach's delightful "Barcarole" from the Tales of Hoffman, sung by Lucy Marsh, and Marguerite Dunlap is of particular interest because it is rendered by soprano and contralto, as written by the composer. Miss Marsh also sings the favorite Traviata air "Ah, fors è lui."

Harry Lander is on hand with two new songs, "The Same as His Father Was Before Him," and "The Wee Wee Hoosie (Along the Heather)," both delivered in Lander's best style. Olive Kline contributes a sacred number, "Oh Divine Redeemer," Wilfred Glenn gives a dignified rendition of "Over the Mountain of Sorrow," Reinald Welton contributes two characteristic songs "The Kisses" and "Three for Jack." Sue Harvard sings that charming little Scotch song, "My Laddie." The Victor Artists contribute a round of merriment, and Golden and Hughes bring out another laugh-producing ditty, "Lullaby." The series of Victor Educational Records is still further enriched by the addition of fourteen vocal and instrumental numbers—a boon for the home as well as schools.

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### CANTATA A PRONOUNCED SUCCESS.

The Berkeley Independent has this to say of a recent presentation of "The Lady of Shalott" Cantata, under the direction of Mrs. L. V. Sweesy. The soloists of the evening were Mrs. F. C. Lee and Mrs. Elmer Morrish. The latter, a pupil of Mrs. Marie Withrow. But here is what the Independent of March 19, has to say:

The performance of the cantata, "The Lady of Shalott," as given by the choral section of the Twentieth Century Club last evening was a great success, and the club is to be congratulated upon having so many talented musical members. The performance took place at the attractive Claremont Clubhouse and was under the direction of Mrs. L. V. Sweesy, the well-known teacher. Mrs. Genevieve Wade Hatch was chairman of the evening, and in a grateful speech introduced Mrs. Sweesy who gave an interesting talk on "Listening to Music," by way of preparation for the cantata, and to properly appreciate it.

Presiding the singing, Mrs. E. E. Keyes, a prominent member of the club, read Tennyson's beautiful poem, and it gained much by her interpretation. Her voice is sweet and well modulated and she reads with proper dramatic feeling. Mrs. Sweesy's directing was graceful and she at all times had her chorus well in sympathy with her. Their work was characterized by clean phrasing, clean enunciation and most wonderful ensemble. The expression with which they rendered Tennyson's lines showed thorough training and artistic sense. The soloists of the evening were Mrs. F. C. Lee and Mrs. Elmer Morrish. The former sang very sweetly and possesses a clear voice of lyric quality.

Mrs. Morrish had the most dramatic phases of the poem intrusted to her, and her solos showed her beautiful voice to its fullest advantage. Her clear enunciation and artistic phrasing were a joy. The sentence "The cure is come upon me" was splendidly done, as was Sir Lancelot's speech. Bennett's musical setting of the poem is a rarely beautiful one. He has caught the spirit of the lines and wedded the music to them perfectly. Mrs. Harry K. Brown presided at the piano, and her following was finely done. She was at all times in accord with chorus and soloists. The cantata was followed by a social hour during which refreshments were served.

### THEO. VOGT'S SPECIAL "JINKS."

A "special musical jinks" was given at the Bohemian Club last night (March 12th), for the benefit of members and the sacred owl. The affair was under the direction of Theodore Vogt, whose cantata, "The Spirit of the Oak," was the great feature of the evening. The composition is an important one, and adds yet another to the excellent musical works which have been produced by the Bohemian Club members. It was given privately across the bay about a month ago, but last night was the first opportunity which the composer's fellow Bohemians had to judge of it. Their verdict was, "Teddy is all right." The libretto is from the pen of R.

W. O'Brien, and the important numbers given last night are as follows:

"Ode to the Forest" by a male chorus; "Prayer to the Oak," by L. A. Larsen, baritone soloist, and chorus; "Resignation" by George Bowden, tenor soloist; Night Glee to "There a Day Sleep" by a male quartet composed of Frank Onslow (first tenor), Carl Anderson (second tenor), John de P. Teller (first bass) and H. L. Perry (second bass). The work concluded with "The Spirit of Friendship," sung by L. A. Larsen and the chorus. The accompaniments were rendered by an orchestra of twenty pieces, under the direction of the composer. All participants acquitted themselves with great credit. Preceding the rendition of "The Spirit of the Oak," was an orchestral concert. It began with two selections from A. Jensen's "Wedding Music," "Festival Procession," and "Bridal Song." Then came the well-known overture to the opera "Mignon," by Ambrose Thomas. It was followed by the beautiful ballet music, "La Source," by Delibes. Next was Benjamin Godard's "Adagio Pathétique" and two of Anton Dvorak's "Slavonic Dances."—S. F. Chronicle, March 2, 1913.

The following program was presented at the 2424 Mendocino—Capriccio Brilliant, on 22, Miss Esther Hills, Piano Accompaniment, Miss Alma Anderson; Lehmann—Pearl and Song, Del Riego—Hayfields and Butterflies. Ronald—Drift Down A Cycle of Life, Mrs. Eckhart A. Brown, Miss Ruth Pepper at the piano; Hauser—Berceuse, on 11, Besthoven—Mimnet in G, Musin Valse de Concert, on 7, Mr. Gregory Kroshover; Mendelssohn—Piano Quartet—Overture (Midsummer Night's Dream) on 21, Mrs. Rose M. Geiser, Miss Muriel Uren, Miss Florence Lithium, Mrs. James J. McManhan; Caminate—The Sailors' Christmas, on 48; Miss Florine Wenzel, Miss Alda McBride, Miss Lillian Nelson, Miss Mizpah Jackson, Mrs. Robert H. Hawley, Mrs. Robert Lloyd; Miss Zuelletta Geary at the piano.

### ALCAZAR THEATRE.

"The Million," a farce comedy adapted from the French by Leo Dietrichstein and successfully produced on Broadway last season by Henry W. Savage, will be given its first presentation west of Chicago next Monday evening in the Alcazar, with Charles Waldron and Madeline Louis, leading a cast comprising the complete stock company and several specially-engaged players. In the adaptation of this merry offering, the scenes have been shifted from Paris to New York and the characters Americanized. There are four acts, and with the rise of the first curtain begins a carnival of fun that continues at high pitch until the final climax. It introduces three loon companions, a sculptor, a medical student and a newspaper man, getting along as best they can in pursuit of fame and fortune. Each is facing life with a brave heart, a smiling face and an empty purse. The sculptor has a ticket for a South American lottery in which the capital prize is a million dollars, but so little value does he attach to it that the pocket of

his blue blouse is its depository. A good-natured young woman gives the old garment to a beggar whom the police are pursuing, and after his departure comes discovery that she has won the million. Then comes a mad chase to recover the treasure, and before it is recovered, the hunters encounter many ludicrous experiences and some queer people.

### ORPHEUM.

The Orpheum announces for next week, an exceptionally fine programme with seven entirely new acts. "An Opening Night," which Joseph Hart will present, will be the headline attraction. It is from the pen of the famous George V. Hobart, and tells a human story in which pathos and humor alternate. It is in three scenes, the first being a room in a flat in the Bronx, New York City; the second the exterior of St. Gregory's Church, and the third the stage of "Uncle Sam's Theatre," also in the Bronx. The plot deals with the adventures of a young married couple, Paul and Virginia Gordon. Paul has wedded against his father's wish, and the couple have a cruel time endeavoring to make ends meet. However, good fortune comes to them in a manner suggestive of an Arabian Nights story. Incidental to the play, the new game of "Zim Zam" is introduced. It takes a cast of twenty-five people to present "An Opening Night."

The Big City Quartette, which has been called the sweetest singing four in vaudeville, is always a welcome and popular feature of any bill it may take part in, for each member of it is a soloist of excellence. Fred G. Rover is the first tenor, Charles Bates, the second tenor, James Emerson, the baritone, and Gus Reed, the basso. Charles F. Simon, "The Narrow Fellow," whose ability as an eccentric comedian and musician has made him a great favorite, will be included in the novelties. Harry H. Richards and Jessie Kay will give us in a merry skit, entitled "A Regular Club Fellow," which was written by Mr. Richards in collaboration with Ren Shields. It illustrates the difficulties of a young wife whose husband is a club fiend.

Bobby Larry, who has been on the stage since childhood, and who was a hit as one of the two boys in Joseph Hart's original production of "Foxy Grandpa," which he played till he arrived at man's estate, when he scored as the star in "The Girl and the Taxi," is now doubly fortunate in vaudeville. He will, with the assistance of Amy Mortimer, a bright little ingenue, present a skit called "After the Race." Madame Dolores Valletta will introduce her troupe of Indian Leopards. They give their performance in a cage built of solid aluminum, twenty-nine feet wide, sixteen feet in depth, and ten and a half in height. The manner in which Madame Valletta has succeeded in training and taming these treacherous wild beasts is simply marvelous. She seats herself at the piano while the leopards growled around her and free from any restraint, plays the musical bells. There will be a new programme of Edison's latest and greatest invention, Talking Motion Pictures. Next week will be the last of Mrs. F. C. Lee and Sam Mann, and Company in "The New 1000."



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